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William Henry Rinehart



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William Henry Rinehart

Sculptor



By WILLIAM SENER RUSK, PH. D.

Professor of Fine Arts at Wells College



BALTIMORE, MARYLAND

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“Beauty first entered into American
sculpture with Rinehart.”

—LORADO TAFT

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Preface

THE writing of a preface is probably permitted a biographer for only one reason, and with only one excuse. The excuse is quickly taken care of by reporting with what a sense of pleasure the writer recalls the highways and byways of research which have led to this book. Begun as a digression from the study of Baltimore monuments, it has occasioned many visits to cordial relatives of the sculptor, happy hours in museums, libraries, and studios and perhaps most significant of all, a growing appreciation of sculpture, whether by Rinehart or by others.

The reason for a preface, is, of course, the opportunity to report the names of those who have assisted in the undertaking. Priority should be given to the late Olivia Rinehart, niece of the sculptor. Others who helped to establish the home background were Mr. William C. Rinehart, Miss Grace Rinehart, Mrs. Lydia M. Phillips, Miss Ella Beam, and Mrs. Mary R. Zumbrun. Assistance for his later career came from Messrs. Henry Walters, George Mann, Sr., Hugh Sisson, Mrs. H. B. Gilpin, Miss Eva Barrett, and Professor Sciortino. Information about works owned or known was received from Mrs. C. M. Stewart, Messrs. Robert Garrett, John W. Garrett, David Lynn, B. C. Steiner, Waldo Newcomer, George Shipley, Clinton L. Riggs, Edward D. Johnson, J. Appleton Wilson, Miss Kate G. Brooks, Messrs. J. A. C. Bond, Daniel R. Randall, L. B. Browne, Mrs. M. K. Burch and Mr. M. G. Urner, Jr. Sculptors who aided in connection with Rinehart or with their own work included Messrs. Hans Schuler, J. Maxwell Miller, Mr. and Mrs. A. P. Proctor, Messrs. H. A. MacNeil, Ephraim Keyser, Charles Keck, C. Percival Dietsch, E. Cavacos, Alvin Meyer, J. Kiselewski, and S. B. Waugh. Miss Mildred Zumbrun was good enough to loan family photographs. Staff members of the Peabody Institute, the Metropolitan Museum of Art, the Corcoran Gal-

PREFACE

lery of Art, the Maryland Historical Society, the American Academy in Rome, the National Gallery of Art, the Maryland Academy of Science, the Enoch Pratt Library, the Maryland Institute, the Walters Art Gallery, the Memorial Hall Collection, and the Pennsylvania Academy of Fine Arts in Philadelphia are also remembered with appreciation. The libraries of Boston and of Harvard University made the preparation of the fourth chapter a comparatively easy task. Mr. L. H. Dielman, Executive Secretary of the Peabody Institute, General Lawrason Riggs and Mr. W. Hall Harris of the Board of Trustees, have been a constant source of information and of encouragement. Through them the Rinehart letters to W. T. Walters were turned over to me for editing. Professor David M. Robinson of Johns Hopkins University suggested the examination of classical works of sculpture for possible influence on Rinehart. Although this correlation proved largely negative in its result as far as specific monuments went, it kept the writer's eyes open during visits to European galleries. For instance, several monuments of later times were noted which seemed to have a spirit comparable to that which inspired Rinehart: an "Eros" in the Académie Française in Rome, a "Figure With Immortelles" in the Foro Museo, the Stuart Memorial in San Pietro, and some of the figures in the Campo Verano. In its preliminary form the material gathered was accepted by Professor Robinson as a Master's Essay at Johns Hopkins University.

Finally, the generosity of the American Council of Learned Societies, the stylistic changes suggested by Mr. Douglas H. Gordon, and the enthusiasm of that master craftsman, Mr. Norman T. A. Munder, will be remembered with keen appreciation.

Aurora, New York

February 7, 1938

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*The Life
of William Henry Rinehart*

The Life of William Henry Rinehart

THE name Rinehart occurs in many different forms—Rhinehart, Rhinehardt, Rinehardt, Reinhart, Reinhardt, and so on. The illustrator, Charles Stanley Reinhart, traced its history back to the thirteenth century where “Little Reinhard” appears in the folksong, “Reincke der Fuchs.” The most plausible meaning may well be the original one, “a dweller in the Rhine valley,” although “pure-hearted” and “fox” (through the French *renard*) have also been suggested.

The first American member of the family was Ulrich Rinehart, whose dates are August 12, 1704, to February 12, 1787. He came of a Palatinate family on the Rhine although one branch of the family names Hanover as the place of origin. The migration to America was in search of religious liberty, a Rinehart having already suffered martyrdom for his religious zeal. A manuscript *Life of Ulrich Rinehart and Family* by the great-granddaughter of Ulrich says that in Germany the family had been well-to-do and had “had all the comforts and wealth the life could give.” Ulrich reached Philadelphia on the *Hope*, an English vessel owned in London, sailing from Rotterdam August 28, 1733, and bearing German, Swiss, and French emigrants. On the arrival of the ship the Proprietor of the Commonwealth was fearful that the intentions of so many newly arrived Germans might be aggressive and required them to sign a treaty still preserved in the archives of the Pennsylvania Historical Society. Ulrich Rinehart was one of the signers of this treaty of peace, the occasion for which becomes clear when it is recalled that, not long after, a vote to print the official records of the colony in English rather than in German was favorable to the former by only a narrow margin.

The Rinehart home was established in Germantown and the first occupation was a print-shop run by Ulrich and his brother-in-law, Christopher Sower, or Sauer. This same Sower, true to the Dunker principles to which Ulrich also adhered, refused later on to partici-

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pate in the Revolutionary War. When forced to walk barefoot to Valley Forge by some American soldiers, tradition says Washington treated the old man courteously. Bernard Faÿ in his biography of Benjamin Franklin speaks of Sower in connection with his almanac, and of Franklin's efforts to offset his influence among his fellow Germans with their "anti-patriotic" notions by starting an opposition press in their own tongue. Franklin did not succeed, however, at least financially, against Sower "who was heavy-handed." Ulrich and he made their own type, ink, and paper. They are called the "first printers," in the manuscript, probably with reference to Germantown only.

Ulrich was married three times. By the first wife he had a son, Peter (1733-1806), said to have been born *en route* to America. Peter became a clergyman, serving as assistant minister in Coventry Brethren Church under assistant bishop Martin Urner, and died unmarried. John (1743-1820 or 1823), a son of the first or second wife, married Hannah Frick (and later apparently Elizabeth Switzer) and had fourteen children. Ulrich the younger, Frederick, and David, the husband of Mary Switzer and father of four children, were also sons of the first wife. Martin, the husband of Elizabeth Switzer, was the son of the first or second wife, and David, the husband of Mary Urner, father of four children and grandfather of the sculptor, was the son of the second wife. The names of the three wives and the record of the children of the third are lost.

Ulrich is reported to have been a "very responsible" man by his granddaughter Mrs. Mary R. Price. After several years in Germantown he yielded to his oldest son's entreaties to "go up into the country, into the backwoods, and take land." The land chosen was three thousand acres in Chester County, Pennsylvania. Here the first woolen mill (a hip-roofed building still standing in 1913) was built by John and conducted by Daniel, the son and grandson, respectively, of Ulrich. The former is described as short, very jolly, and good-tempered, the scribe, the will-maker, judge, and advisor of the neighborhood. Though thought by some light of speech, he was depended on in mat-

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ters requiring judgment. Ulrich was buried in Union Graveyard, Parkerford, Pennsylvania, the inscription reading merely, "U. R. February 12, 1787 A. 82½." A single heirloom once belonging to this hardy pioneer, an iron-bound chest with his initials in German lettering, is mentioned as extant in 1899 at the Rinehart home in Carroll County, Maryland.

Before turning to the sculptor's father, a few members of the large family of Ulrich's son John deserve mention, if only for the tracing of collateral traits. Jacob (1772-1838) lived in Chester County, was unmarried, and was religious to the point of morbidity. But in spite of his many penances he was beloved and respected in his neighborhood. Hannah married the Reverend Mr. John Urner and lived in Frederick County, Maryland. John married and settled in Indiana. Rebecca married Samuel Pfoutz and became the ancestress of Senator Simon Cameron of Pennsylvania. Mary, our genealogical authority, through her great-niece, is called a "lovely and lovable person, of unusual intelligence and beauty even in old age." Daniel, already referred to as the manager of his father's woolen mill, was much admired and loved. He went as a youth to the old country to learn carding and weaving. When the mill was opened many local spinners were thrown out of employment. Miss Nancy Harley was one of them, she was the sole support of her infirm parents, and was outspoken in her bitterness. Daniel with a bundle of cards went to call. Relenting after a first refusal to see him, she recounted her grievances. A marriage ceremony ensued in due course. Upon his death of typhoid fever he was survived by three children, one a son who became a Presbyterian minister, an eloquent and spiritual clergyman who held a charge in Brooklyn. The mother who was a Friend continued throughout her life opposed to her son's course in leaving the sect of his youth. The fourteenth child of John was David who lived in Marietta County, Pennsylvania, and became wealthy.

David, the son of Ulrich Rinehart's second wife, married, as already noted, Mary Urner. He migrated with an Urner cousin and a Switzer from Chester County, Pennsylvania, to Frederick County,

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Maryland, where he bought land. Their children were Hannah, Daniel, Israel, and Joseph. Israel, the sculptor's father, married Mary Snader. The sculptor's mother was one of five children, having two brothers and two sisters. Her mother was Mary Englar who married Jacob Snader, a millwright from Germany. The Englars were land-owners of English origin in the neighborhood of New Windsor about five miles from Union Bridge, Maryland. Some of the land is still in the Snader family. Israel had eight children, all sons. William Henry was the fifth child. His brothers were: David; Daniel (father of Miss Olivia Rinehart, formerly teacher of art in Western Maryland College, and by a second marriage, of Miss Grace Rinehart, teacher of art at Blue Ridge College); Jacob, who died in infancy; Evan Thomas, a commission merchant in Baltimore; Joseph, who was killed at twenty-one while superintending the felling of trees; Israel Clay, a farmer and good business man; and Ephraim Franklin, a druggist in Troy, Ohio. The last two were twins.

The character of Israel (Plate I) has been definitely outlined for us. A man of stern, unbending will, he was noted for his thrift, his perseverance, and economy. To obtain the consent of his Quaker sweetheart to their marriage he had freed his slaves, and throughout his life he was known for such a strict sense of honor, honesty, and justice that he represented both judge and jury among his Friend and Dunker neighbors who did not believe in resort to courts. A prosperous farmer in a garden section of Maryland, he endeavored to train his sons into like men of success as farmers and local leaders. "He and his fathers had found money in it; so could they," he is quoted as saying. There was no laughter allowed at the table on the part of the children, and the hard work of the farm held an increasingly prominent place in their lives as their years permitted it. He did not belong to any religious sect—but was anxious for his children to have religious training. With little apparent interest in the arts, except music, he yet relented in later years to the extent of purchasing a piano for a favorite granddaughter, to the amused surprise of the neighbors. Another touch which somewhat softens the hard outlines of this portrait is the

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memory of how after his sculptor son had persisted against his father's wishes and turned to art and had "come home famous," the old man bought a straw hat for the hero and proudly accompanied him through the streets of the nearby village. One of his daughters-in-law moreover thought he was "not so severe" as he was often represented and spoke highly of his sterling qualities. The news account of his tragic death in the *Baltimore Sun* reads as follows:

LETTER FROM CARROLL COUNTY

(Correspondence of the *Baltimore Sun*)

Westminster, Carroll co., Md., Nov. 24 [1871]

I learn that the venerable and well-known Mr. Israel Rinehart, father of Mr. Rinehart, the great American sculptor, now in Rome, and whose studio there is visited extensively by tourists in Italy, met a sudden and unfortunate death on either Wednesday or Thursday last, near Union Bridge, in the county where he resides. The old gentleman, said to be in his 80th year, went out from home Wednesday morning last to look after sand for a new house he was having built in the town. Not returning his friends, growing uneasy, went out to search, when they found him buried in a sand hole, the embankment having fallen upon him, and dead. The deceased was highly esteemed, and in very comfortable circumstances. He had often gone off in the same way without apprising anyone of his intentions. His funeral took place to-day. He was one of the early and ardent friends of the Western Maryland railroad enterprise.

Mary Rinehart, the mother (Plate I), "had had her own life dream." At school the figures on her slate "always would develop into figures of the teachers or the pupils or into some familiar spot on the way to school." She was of medium height, graceful, gentle, and poetic, with soft, waving auburn hair. Deeply religious, she looked upon the violin as an instrument of the Devil; yet she would go about the house softly singing harmonious hymn tunes. After her death her scrap-book and Bible showed clippings which revealed little suspected yearnings for poetry and beauty. But her early marriage left no time for such things, when eight sons had to be reared and a farm to be run. The nurture of William's genius was "her only offering on the altar of what might have been." In return, we are told the sculptor adored his mother.

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After her death he sent for his early clay bust of her, which had first revealed to his family his artistic ability, and "the last cap she wore," that of the Dunkers. He then made the beautiful bust, now in the Peabody Institute, Baltimore, but until his death kept in his studio in Rome, and sent copies to each of his brothers.

William Henry Rinehart (Frontispiece) was born at the Rinehart homestead near Union Bridge, Maryland, September 13, 1825. His father's farm lay in what was then Frederick County, but now Carroll. The house was a substantial brick structure, a mile and a half from town, and is no longer standing. The present homestead was built in the forties, and was the scene of the sculptor's occasional visits home. It was sold in 1926 to the cement company which has come into the neighborhood with twentieth-century efficiency, and its last occupant, Mr. William C. Rinehart, moved to Union Bridge.

In addition to taking his place with his brothers in doing farm chores, at the age of seven William entered the Quaker Hill School near Union Bridge, at that time a log school a mile from home. His teachers included William Hughes and Isaac Wright. He is remembered as a great favorite among his companions—good, kind-hearted, a lover of mischief and fun. Next came a period at "Priestland," a school near Linwood, a neighboring village, where William Hayden, later a judge in Westminster, the county-seat, was his teacher. His progress is said to have been more because of fear of his father's displeasure than from academic interest, a situation he lived to regret. He also attended Calvert College, New Windsor, in scholastic rank a high school, for a time, but his progress was so slow that immediate farming was decided upon for him by his father.

At one of these schools Daniel Wolfe, who later became the historian of Union Bridge, was a fellow-pupil. He tells of a war-dance by which William would delight his companions—"to go through with the dance his hair which was tolerably long was tied up in a queue on the top of his head. Thus equipped, he started around in a circle, stamping and yelling savagely, giving at intervals a tremendous war-whoop and flourish of his club, often winding up his dance by rapping one over

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the head with his club." In reconstructing the picture of the temperamental boy whose spirits and interests were so hard for the father to understand, his brown curling hair, his greyish-blue eyes, his compact stature, his ability to make and keep friends, as recalled by a sister-in-law, and such surviving anecdotes as are here recorded help more than the extant trees and barn which he knew as features of the setting of the comfortable homestead. Thus Daniel Wolfe also records that during the last year at "Priestland," 1845-1846, William and his brother Daniel starred at a dramatic exhibition which became locally famous, the brothers being styled by those who remembered it long after "born dramatists." During the Polk-Clay campaign for the Presidency the schoolboys had erected a Clay pole at the school-house. Mill hands of the opposite party took it down. William wrote indignantly to the county paper denouncing the act as "mean and dastardly," believing the "perpetrators should be banished to the wild woods to bore and gore with the wild beasts." We are also told of his practice of singing at play hours to his companions, and of his concentration on his task whether at work or play.

But in Israel Rinehart's home it was a matter of school or farm work. The former proving a failure for the future sculptor, the latter was tried. The winter of 1842-1843 William teamed for his father, who with some ten or more fellow farmers sent their combined produce to the city. He would leave for Baltimore on Monday and be back by Thursday. But opportunity was knocking, for William was no better at farming than at studying. One day his father found him in the field modelling a bust of his mother, with the horses in their plow under a tree. "Very few words were required to again put the plow in motion, and the father returned to the house, handed the lump of clay 'Will was wasting his time on' to the mother, and went out determining to hunt up some trade for the boy." William Ogle was building foundation walls for a barn nearby at Johnsville and for two weeks in the spring of 1844 William worked with him or until the tasks were found to be too heavy for the boy's strength. But there was a large marble quarry on the Rinehart farm. Israel decided to develop

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it. Sawmill and shop were built and Joseph Jacobs was hired to operate it and William was set to sawing, polishing, and lettering. The following two winters a final attempt at scholarship was made at "Priestland." The quarry work, however, aroused his interest for the first time. Tombstones, window- and door-sills, and mantelpieces were made and readily sold in the neighborhood.

From this period presumably come the two time-worn books handed down in the family as relics of Rinehart's amateur days. They are volumes I, III, and IV of *The Artist's Repository and Drawing Magazine*, published in London. The first volume contains a series of lectures in the Polite Arts by Francis Fitzgerald, Esq., drawing-master. The third and fourth volumes, bound together, give a Compendium of Colors, and other materials used in the Arts of Design in their various branches, and A Dictionary of the most important and customary Principles and Terms of Art. Rinehart's drawings in the margins are of interest if not of importance. In the first volume an engraving of "Old Age" is copied; and in the other, animals, heads, the reworking of the engravings, etc., show his early efforts with the problems of lighting and modelling. One portrait bust shows unusual maturity.

Another autographed volume preserved from his library is a *History of Sculpture, Painting, and Architecture* by J. S. Memes, LL.D., Boston, 1834. Its acquisition dates perhaps from his student days at the Maryland Institute.

With knowledge came the desire to seek the city and have a chance to develop his new-found ability. Israel Rinehart was bitterly opposed. He had meant the quarry to lead back to the farm, not to the city. But when William was twenty-one his father gave him a letter to Messrs. Gregg, commission merchants on Franklin Street, Baltimore, with whom he had had business dealings, and sent him to seek his fortune. There seems no doubt that the date of his departure for Baltimore was 1846, but our first serious "conflict of authorities" occurs at this point. The dates given above for his experience as teamster may be only approximate, but any other date than 1846 for his

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departure from home causes real difficulties in the chronology of his early career. It is moreover the date most authoritatively supported, the many other dates being explainable on the basis of one writer's copying another's mistake, newspaper misprints, and so on. The local tradition says he went when he found he "couldn't let images alone," with but thirty-nine (or sixty-nine) cents in his pocket. The elder Rinehart long objected to his son's chosen career, but did not send him into the world penniless. It does not take long for myths to grow up, and the surviving members of the family consider such stories as his penury, his birth in a quarry cabin, and the burial of his sweetheart with him in Greenmount Cemetery, Baltimore, as too silly to deny. Yet they have all appeared in print.

Mr. Andrew Gregg, to whom Rinehart presented himself took him around the corner to the marble yards of Baughman and Bevan, on North Howard Street near Franklin, the largest stone-cutters in the city, and there he was apprenticed.

In his new surroundings the love of the born sculptor for work in the living rock found expression. An early biographical journalist speaks of his working directly in the stone without previous training in modelling, "developing a conception of form and boldness of handling." Even after learning to model, the writer continues, he could not draw, a situation also true of Crawford, Powers, and others. On the other hand, Miss Olivia Rinehart recalls seeing drawings by her uncle of parts of the body: a heel, for instance, which he had evidently made as a study sketch. The general truth of the journalist's statement, however, may still hold.

The primitive condition of the stone-cutting trade at the time of which we are speaking is noted by the writer of the Baltimore *Sun* obituary. No steam saws, he says, and no rubbers were then in use. There was no demand for "elaborately carved and ornamental tablets." One imagines however that this "primitive" condition was not a hindrance to the development of the apprentice's talent. By industry and effort he was soon given the finest work of the firm. His employers built a studio on their own premises for him and in two years

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made him foreman. He began original works, which gave his talent further opportunities to express itself. No doubt many of these early works are now awaiting identification in Baltimore homes. The greatest good fortune came to the young workman when the mantel in the home of W. T. Walters, a wealthy wine and commission merchant of the city, needed repair and he was sent to do the work. So skilfully, the story runs, was the task completed and with so much freedom that the owner's interest was aroused. Walters was the discoverer of Barye's genius, was a princely art connoisseur and benefactor of Baltimore, and was quick to see the genius in the workman before him. From that day he became Rinehart's chief patron and friend. This tradition is corroborated at least in a general way by Mr. Henry Walters, the son of Mr. W. T. Walters, who wrote, "I recollect that he worked in a stone-cutter's yard where the principal work was tombstones, and my Father's attention was attracted to the artistic manner in which he handled the work entrusted to him." But below we shall find some difficulties in reconciling this and other accounts of the early relations between Mr. Walters and the sculptor.

A few months after Rinehart's arrival in Baltimore the firm of Baughman and Bevan dissolved, and Rinehart continued with Bevan and Son, according to general tradition. The stone-yard of the new firm on the corner of Charles and Monument Streets occupied the site of the present Peabody Institute, where the largest collection of Rinehart's works is now housed. On the other hand, an award at the Maryland Institute in 1851 identifies him with Baughman and the obituary notice in the *Baltimore Sun* speaks of his going with Baughman, who had taken an especial interest in him, while Bevan is said to have moved to another part of the city. The record in the city directories of these years suggest that he may have gone with Baughman first, and then with Bevan and Son when the latter had become established at the corner of Charles and Monument Streets. J. T. Scharf, the historian, says it was at Messrs. Baughman that he was made foreman at the early age of twenty-three. A further item difficult to fit into its chronological place at this late date is the statement of Mr. Hugh

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Sisson of the long established marble firm of Sisson and Sons: that the future sculptor worked for his grandfather, corroborated by the late dean of Baltimore sculptors, Mr. Ephraim Keyser, who however seems mistaken when he says he *started* his career with the Sisson establishment.

Rinehart's industry and increasing refinement of taste, the precision in line and form necessary in his craft, and his training in the use of clay and marble were the best preparation he could have had for his later work in Italy, especially when supplemented by his art studies at the night school of the Maryland Institute of the Mechanic Arts. Here he studied mythology, ancient history, anatomy, architecture, and the history of art. Here he learned design (practical mechanical drawing) from Frederick Leist, a fellow-workman and later the foreman of Bevan and Son, and struggled with drawing. At this period he was on his feet from seven in the morning until ten at night—an indication of his determination to succeed. By 1850 he was modelling parts of the human body without a teacher and by 1853 was exhibiting for sale a bust labelled "Hahnemann" and one of the Reverend Doctor Morris, as well as a reclining figure, "Faith." In the latter year he received for excellence in "statuary" at the Maryland Institute a silver medal, still owned by his nephew, Mr. William C. Rinehart.

An interesting reminiscence of his student days is recorded in an address delivered before the Schools of Art and Design of the Maryland Institute June 4, 1881, by Severn Teackle Wallis, long an eminent lawyer and art patron of Baltimore. He refers to the fact that by November, 1851, the "new" building of the Institute was ready for yearly exhibits, with a great number of "deposits" already on hand. In a sea of mediocrity, he says, attention was attracted by a "singular-looking little contribution, which was humble enough in its pretensions and appeared to have been shelved, in the background, by some one, who no doubt honestly regarded that as the proper place for it." It was found to be a bas-relief, copying or imitating Teniers' "Smokers" and cut in the common building stone of Baltimore County

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—both frame and picture. The treatment was unskilful, the material unattractive, yet there was evidence of real promise. The work was found to be by a “young and unknown mechanic in the city, a journeyman stone-cutter, who was altogether without artistic education or the means of acquiring it.” The committee of judges, with Mr. Wallis as chairman, took action: “The work, which, in our judgment, possesses the highest degree of artistic excellence, among those admitted to competition, is the bas-relief, in marble, from Teniers’ ‘Smokers,’ cut and deposited by Mr. William H. Rinehart. The committee consider the artist as entitled to the most favorable notice and the highest reward.” Subsequently comes the action of the Committee on Awards: “801. William H. Rinehart, at Mr. Baughman’s, for a *basso-relievo* in marble from Teniers’ ‘Smokers,’ gold medal.” Mr. Wallis adds that personal acquaintance with Rinehart came only in 1872 (probably in connection with the Taney commission) and that cordial friendship developed. When the early incident was recalled, Mr. Wallis adds, “he manifested the deepest sensibility, and told me, with much emotion, that it was impossible for me fully to appreciate the influence of the simple incident which I recalled, upon his hopes and fears. It was, he said, the earliest public recognition of his right to believe there was something in him, and he owed more than he could express, to the pride and encouragement it gave him, in his poverty and toil.”

In 1855, finding no suitable teacher in America, with his savings and five hundred dollars from his father, or with funds provided by a group of men which included Hugh Sisson and James Forbes, or with funds for a stay of several years provided by Mr. W. T. Walters, he sailed for Italy. The choice of sources at this point lies between the understanding of the surviving members of his family, the memory of a nonagenarian Baltimore stone-cutter, and the recollection of Mr. Henry Walters, whose father patronized Rinehart’s later trips. That the spell of Florence now or later impressed him is shown by a story remembered in the family that on hearing of a new-born niece with sunny hair and blue eyes he exclaimed, “Call her Florence.” But in 1855 the trip was a long and tedious one with time lost in England.

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Tired and discouraged he reached Florence with limited funds. For the first and only time he knew poverty. He obtained work as a mere stone-cutter, and wages were low. But again energy, skill, and enthusiasm asserted themselves and in two years he came back to America not a stone-cutter, but a sculptor. He brought with him four marble bas-reliefs, "Winter," "Spring," "Night," and "Morning." All four, or at least "Night" and "Morning" were sold to Augustus J. Albert of Baltimore, who still owned them at the time of the sculptor's death—"four beautiful thoughts."

Rinehart now opened a studio in Carroll Hall, at Baltimore and Calvert Streets, and awaited orders which did not come. A fellow-boarder, William Keech, of Towson, who was having an equally difficult time waiting for law clients, wrote the Baltimore *American* to call attention to the reliefs. The result was their purchase as just noted, and according to one authority the beginning of the patronage and lifelong friendship of Mr. Albert and of Mr. Walters. To put the start of the Walters patronage at this late date upsets the mantelpiece anecdote but does have the virtue of lessening the number of patrons "remembered" for the two years in Florence. If Mr. Walters did not know, or at least patronize, Rinehart until his Baltimore studio days, then the memory of the situation by his son, Mr. Henry Walters, would be correct when referred to the trip to Rome in 1858, but not to the 1855 trip to Florence. But even so the conflict between the "Five hundred dollars and savings" tradition and the "Group of Baltimore citizens" tradition remains unsolved, and the mantelpiece in the Walters home shown Rinehart scholars as the one through which their patron made his start is hard to explain away or subordinate in importance. Moreover, Mr. Henry Walters says "it must have been in 1854 or '55 [the italics are those of the writer] that my Father decided to send him to Rome and supply him with funds during several years thereafter." The difficulties in this and similar cases are not that the traditions are altogether irreconcilable, but merely the impossibility at the present time of giving them their relative chronology and emphasis.

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At any rate, commissions for portrait and ideal busts now followed, including the commission for a fountain figure for the front of the old Post Office in Washington and the caryatid figures for the clock in the House of Representatives, an "Indian" and a "Backwoodsman." But Baltimore in the fifties was no place for one homesick for the "atmosphere" of Italy, and spurred by the necessity for models which Baltimore could not supply Rinehart sailed for Rome in 1858, where he lived until his death with the exception of short intervals. It may, as we have just seen, be this trip that Mr. Walters refers to as the one for which his father paid the expenses since this conclusion is corroborated by the memory of a sister-in-law who says money was loaned for the trip by the elder Walters.

The second European period (1858-1866) was a prolific one for the young sculptor, who had now found himself. His first task was the completion of the bronze doors for the House of Representatives portico of the Capitol at Washington. Thomas Crawford, who had designed them, had died and at the request of the widow Rinehart completed the modelling and superintended the casting. Then, following the order given by his sister-in-law, Mrs. Alice McBride Rinehart, came "Hero" (Plate II), said to be the first ideal figure (actually "Faith" had been exhibited in 1853), "Leander," the "Indian Girl," "St. Cecilia," and a "Nymph." Rinehart next, according to our present authority, modelled in marble a pair of sleeping children who would come to his studio for their midday nap (Plate III). He gave either the original or a replica of this work to a Baltimore friend with a spray of white flowers on Holy Innocents' Day, 1867. The date 1867 appears to be authentic, but does not agree with the chronological position which Mrs. Alice McBride Rinehart gives the work. She and Mr. Hugh Sisson say the original was made for the Sisson lot in Greenmount Cemetery, Baltimore, and that it was this work which first brought popular attention to the sculptor. Copies of the "Sleeping Children" at all events are now both in the cemetery and in a private collection near Baltimore, and several more recent replicas have been made. The "Woman of Samaria" followed, and

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was sent to Mr. W. T. Walters as the artist's first life-sized figure (Plate IV). The two urns, the figure of "Christ," and the "Angel of the Resurrection," all in marble, for the Fitzgerald lot in Loudon Park Cemetery, Baltimore, came next, and the period closed with "Love Reconciled with Death," a bronze figure for the grave of Mrs. Walters in Greenmount Cemetery (Plate VI). Mr. Henry Walters speaks of the fact that his family were in Paris from 1861-1865 and that Rinehart came up from Rome for two or three visits. There were no doubt other short trips and diversions. In general, Mr. Walters recalls that Rinehart "usually spent his summers in Florence or in travelling around through Italy and other parts of Europe."

A brief trip home for rest came in 1866. According to a sister-in-law, it was at this time Rinehart collected the cracked and broken clay bust of his mother, who had died, and her white cap, and subsequently sent to each brother a plaster bust, his own being transferred from his Roman studio to the Peabody Collection at his death (Plate VII). It was while he was in America that he received the commission through Severn Teackle Wallis for the Taney statue, destined to be his masterpiece in portraiture. Moreover, Mr. Walters speaks of a "very fine bust of my Father" made at this time (Plate VIII).

From 1866-1872 he was again in his Roman studio, with commissions for portrait busts two and three years behind schedule. They were very much sought, once it became the fashion to be "done by Rinehart," and he succeeded in satisfying his patrons with likenesses marked by a quiet ease. But the sculptor chafed at the time he had to spend on such work for the sake of the money in it. The results were, it must be admitted, not always happy, especially when a wooden feeling crept in; yet his conscientiousness in doing distasteful work in the midst of constant longing to turn to ideal figures must be commended. The important works of the period, again following the order of Mrs. Alice McBride Rinehart, are "Latona and Her Children," now in the Metropolitan Museum of Art, New York (Plate X), "Antigone" (Plate XI) and his two masterpieces, "Taney" (Plate XII) and

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"Clytie" (Plate XIII), which he brought to Baltimore with him when he came in 1872. As we have indicated above, it may have been in this period rather than in the preceding one that he made the first of the "Sleeping Children."

The Rinehart of this active period presents an interesting personality. A portrait relief of himself, in the Peabody Collection, which he made with the help of mirrors was pronounced excellent by his friends; but a niece thinks the head is held too stiffly. He is described by the same niece as of medium height, compactly built, with a fine head covered with brown curling hair. The bright, cheerful disposition of the boy had remained. His strong affections and his ability to make friends continued to be notable qualities.

Among his Roman associates he radiated friendliness. Elihu Vedder in his *Digressions of V* tells of his own settling in Rome in 1867. "On my arrival," he says, "I at once hunted up Rinehart," and was received literally with open arms. Some men, Vedder continues, commencing life in poverty (an erroneous but widespread assumption in Rinehart's case) become parsimonious, others extravagant. Rinehart was of the latter class. He had the bad habit of underrating himself, speaking too often of the hardships of early years—in order to avoid seeming neglect of the subject, Vedder supposes. He was generous and sensitive to kindness and never went back on a friend. In public he was always "wildly exuberant" but very serious and painstaking in his art when alone. He was canny in his savings and in having Mr. Walters take charge of his investments. While he never called on Mr. Walters for a cent, Vedder believes, he yet had the secure feeling of financial support in case of need. Another strain in his personality is shown in his feeling that he would die young and his frequently expressed desire to be buried in Rome. Again, Vedder says, he had the habit of throwing out his arms when dining, with frequent disaster to nearby glasses, on one occasion deluging a greatly admired friend, Mrs. H., with red wine. We are told his despair was only relieved by her magnanimity. "And that was it," Vedder concludes, "he was always breaking things and always asking pardon. On his deathbed he knocked a

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glass from a stand nearby with his customary, 'I beg your pardon.' He had always been pardoned in this world and I daresay that it was not denied him in the next. I will take my chances with Rinie."

Among other associates of the time Vedder names Gibson, Overbeck, and Severn (of Shelley, Keats, and Byron fame) among the older celebrities still in Rome. With all of them as well as with the younger men, Rinehart seems to have been a favorite. Back in the Florentine days also Vedder had known Rinehart, and describes him there among the resident Americans as ever-cheerful and bouyant, telling how he rescued the sculptor from drowning, and of how they championed different sides in the quarrels between the sculptor Hart and his nephew. Yet this disagreement did not affect the relations between Vedder and Rinehart, for "no one ever quarreled with Rinehart. He belongs to the Roman period and formed one of its best features."

The third Baltimore visit covered parts of the years 1872 and 1873. Once more Rinehart took a studio, this time at Charles and Lexington Streets, whether with any intention of settling permanently does not appear. The principal event of this visit was the unveiling of the Taney statue before the State House at Annapolis. The ceremony took place in the Senate Chamber at noon of December 10, 1872. Governor William Pinckney Whyte and Severn Teackle Wallis were the orators, the latter making a report for the Memorial Committee and an address of formal presentation of the monument to the Governor. Judges, lawyers, and naval officers were among the brilliant assembly. As early as 1867 the General Assembly had voted five thousand dollars for a monument to be placed over the remains of the distinguished Chief Justice at some suitable site. The committee appointed, Severn Teackle Wallis being the moving spirit, had been unanimous in the choice of Rinehart as the sculptor but had found the amount appropriated not enough even for the material. However, Rinehart had accepted the commission unconditionally for the honor and pleasure involved. In 1870, the Assembly having seen the model appropriated an additional ten thousand dollars for the completion

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of the statue. The site chosen was not over the remains, since the desire of the late Judge for burial in his native Frederick had been respected, but before the classic portico of the State House. Wallis, in addressing the Assembly at the unveiling, said in part: “. . . the artist has chosen to present us his illustrious subject in his robes of office, as we saw him when he sate in judgment. The stature is heroic, but, with that exception, the traits of nature are not altered or disguised. The weight of years that bent the venerable form has not been lightened, and the lines of care, and suffering, and thought, are as life traced them. But, unless the master’s hand has lost its cunning, we shall see not merely the lineaments we knew, but traces of the soul which illuminated and informed them. The figure has been treated by the artist in the spirit of that noble and absolute simplicity which is the type of the highest order of greatness, and is therefore its grandest, though its most difficult, expression in art. The sculptor deals easily enough with subjects which admit of ornament and illustration, or address the passions or the fancy. The graces he can lend his work—the smiles with which he wins us—the beautiful or joyous images or thoughts with which he can surround it—each is to us an open leaf of the fair poem which he writes in bronze or marble. Like the chorus of a drama, they tell, even for the worst of poets, far more than half his story. Another task indeed it is, to embody in a single image the expression of a great historic life, so that standing severe and apart, it shall be its own interpreter, forever, to the generations of men.” The judge, the speaker continued, does not lend himself to the artist or to the historian as the warrior, the orator, the poet, with broken swords, unstrung lyres, and shattered columns. And indeed the small transitory details of the personal life of the present subject were not fit for the sculptor whose task is to leave such data to the biographer, and to reveal the Magistrate and Ruler to future men. At such a task, he concludes, the sculptor has worked and worked well. All of which is sound art criticism, the more surprising when one remembers that the neo-classic school was still flourishing.

Rinehart was present. The event was probably the greatest in the

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sculptor's life. A trip to California, a few weeks with his brothers in Carroll County, and he was off again to Rome. His nieces recall the brevity of his visits home on account of his continual dinner engagements among the Baltimore patrons. On one such occasion at the home of the friend to whom he gave the "Sleeping Children" he advised the cleaning of the marble by covering it with wet marble dust, letting it dry, and then removing with a soft brush. His work in the studio had, moreover, included the modelling of the heads of many prominent Baltimoreans, the finished busts reaching Baltimore shortly before his death. The names include Severn Teackle Wallis (Plate XIV), John W. Garrett, Thomas A. Scott of Pennsylvania and his wife and sister, John Ridgely of Hampton and his children, Henry E. Johnston and his wife and children, and Miss Walters. Finally, within a few weeks of his death, came the completed busts of W. W. Corcoran of Washington, A. S. Abell, and Dr. John Whitridge, of Baltimore, also begun when last in Baltimore.

The final European period was from the spring of 1873 until Rinehart's death in the fall of 1874. The *Baltimore Bulletin* announced his sailing as follows: "Mr. William H. Rinehart, our sculptor, returns to Rome next week with three years' work accompanying him. Never artist deserved better what he has gotten." The period was a busy one. He soon sent back "Endymion" in marble (Plate XV), of which a bronze replica is over his grave in Greenmount Cemetery, and several of his portrait busts. The "Clytie," which was purchased and given to the citizens of Baltimore by John W. McCoy, was also sent over at this time according to the memory of some, but had been personally brought by the sculptor in 1872 according to others. At any rate it was exhibited in Baltimore in the autumn of 1873 and ranked by the art critic of the *Baltimore Sun* as "among the first works of modern art." "Atalanta" (as complete a contrast to "Clytie" as energy is to languor), "The Boy With the Bird's Nest," the "Boy With the Arrow" (both portrait studies), and "Victory Over Death" were produced, according to Mrs. Alice McBride Rinehart, in the order named. The *Baltimore Bulletin* announced early in 1874 that "Messrs. Myers

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and Hedian have received three busts by Rinehart executed from models which he made in Baltimore last year. They will be on exhibition for a few days." A short period of travel in Switzerland and England brought some, but, as events proved, insufficient rest in the midst of this constant toil.

In June, 1874, Rinehart wrote to Baltimore friends of his intention to stay in Rome for the summer in an attempt to catch up with his work, but he found he had to yield to his physician's orders and went with friends to Sodon, a Swiss watering-place. It was from here that news of his serious illness first reached Baltimore. Temporarily better, he returned to Rome in October but had a severe relapse. The cable from his personal friend, the American Consul-General, to Mr. W. T. Walters announced his death on October 28. Two hours before his death he had sent for the former and made a codicil to his will confirming personal bequests in the will left in Baltimore the year before. The nature of his illness is somewhat uncertain. The *Baltimore American* obituary speaks of lung congestion, combined with typhoid symptoms. The malaria tradition is mentioned by his niece, consumption by an early biographer, and "old Roman fever" by Mr. Henry Walters. The *Baltimore Bulletin* is no doubt right in combining symptoms. It speaks of a violent cold and wasting cough, the early summer in Rome, an attack of a malarial nature alleviated by the trip to Switzerland—whence cheerful letters had reached America, the return to Rome, followed by another attack of congestion on the lungs with typhoid symptoms.

After a funeral service in Rome in the Protestant Cemetery at Monte Testaccio, attended by the entire artist colony, the sculptor's body was shipped to America. Numerous letters from colleagues indicated "how fully his kindly and generous disposition was appreciated, and how generally his genius was acknowledged." Rinehart had anticipated his death in Rome, but had latterly requested that he be buried "among his friends in Greenmount Cemetery."

The body reached New York on the *Australian* from Leghorn, Italy, toward the end of December, and funeral services were held in

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the Westminster Presbyterian Church of Baltimore, January 2, 1875, Reverend Doctor D. C. Marquis, the pastor, presiding. The pallbearers were Severn Teackle Wallis, J. W. McCoy, Frank B. Mayer, A. J. H. Way, B. F. Newcomer, Edwin F. Abell, W. T. Walters, Edward G. McDowell, Hugh Sisson, Arthur Quartley, John R. Cox, and G. H. Hunt. Until an appropriate place should be chosen, the body was placed in the Walters family vault in Greenmount Cemetery, "in the shadow of his own beautiful art creation, 'Love Recon-ciled With Death.' "

The weather and mood of the day of the funeral were dismal and depressing, says a writer in the *Baltimore Bulletin*, many being kept from the services on account of the condition of the streets. The general feeling was that the observance was in honor of one whom "death had cheated of the full fruition of his genius." The writer of the editorial in the *Baltimore Gazette* speaks of the exquisite bronze statue in the Walters' lot where "a female figure of wonderful purity and grace looking tenderly and sadly down, and scattering flowers upon the tomb below" is a conception marked by simplicity as natural and delicate as was Rinehart's genius. It has the spirit, the writer adds, which prompts the offering of flowers to the dead, the spirit of Virgil's lament over Marcellus, "manibus date lilia plenis." The evergreens were heavy with sleet and bent as in tribute, while the bronze figure seemed to drop flowers on the coffin. The *Boston Pilot*, a paper usually partial to the achievements of W. W. Story in its art criticisms, ran a most laudatory obituary of the Baltimore sculptor. By giving his birth as September 13, 1839, it says he died in his thirty-fifth year, when his fame was about to reach its zenith. "In his art no American of the present day could compete with him. Inspired by the true spirit of Greek art, he conveyed his inspirations into his work and even the very jealous class to which he belonged acknowledged him as first among them."

Rinehart's will with its provisions for helping young sculptors had been written when he was in Baltimore in 1873 and left in the city. It was opened in the presence of his brother, E. Thomas Rinehart,

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when the cable announcing his death arrived, in order that the sculptor's wishes about his place of burial might be determined. W. T. Walters and B. F. Newcomer were named the executors. To each of the five surviving brothers he left two thousand dollars, the amount of his bequest from their father's estate. The residue, from his earnings and savings, he left for the advancement of art. The objects in his Roman studio, in the Palazzo Patrizi, via Margutta 53B, where tradition says Rinehart occupied the ground floor to the right of the court, were left to the executors for disposal, and were transferred by them to the Peabody Institute, Baltimore. A glass case containing the sculptor's professional tools and the laurel wreath placed on his casket by his colleagues in Rome was long exhibited at the Peabody Institute. It is now on loan at the Maryland Institute. An auction sale held in Rome the following year to dispose of miscellaneous objects is recalled in a small pamphlet given to the Peabody Library in 1919 by Professor Frank J. Mather, Jr., of Princeton, entitled "Oggetti appartenuti alla W. H. Rinehart." In the fall of 1875 the main collection of the objects left in the studio reached Baltimore. The replica in marble of the "Endymion," destined for the Corcoran Gallery of Art, Washington, was delivered at this time, and the portrait of the son of Henry E. Johnston, gracefully modelled and the face "exquisitely treated," was exhibited for a time at the Baltimore art shop of Fryer and Bendann. Of the orders left unfinished at his death record is made of a "Latona" for Mr. Lewis, formerly of Clarke County, Virginia, later of New York; a "Clytie" cast for the Corcoran Gallery of Art, a statue of William Prescott Smith for his grave in Greenmount Cemetery; and two "monumental productions" for New Yorkers. Finally, a relic of his Italian residence is seen in a gold medal owned by a nephew, awarded "onore al merito" at Naples, 1871, by the Societa Promotrice D'Incoraggiamento.

A few more details may here be added to our previous discussion of Rinehart's personality. Until his death he is said to have added to the list of his friends. Of his more personal relationships, one may refer to the rumor that he was engaged to Miss Lizzie Cox, a noted

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beauty of his home county, at the time of his death. This report is labeled a myth by his surviving nieces, who also make light of the less circumstantial story that his betrothed is buried with him in Greenmount Cemetery. One of his brothers once asked him why he never married. "Indeed, I never thought of it. When young I was indifferent, when older, too poor, and now I am in love with my art, and have no time for a wife. In this, at least, I can be like Michelangelo, and will trust to my works to perpetuate my name."

His kindness to beginners is frequently mentioned in the early journalistic biographies, and Mr. Henry Walters writes, "The noted sculptor, St. Gaudens, who served with me for many years as a Trustee of the American Academy in Rome, told me that when he first went to Rome Rinehart was of the greatest service to him and that it was Rinehart's practice to assist in every way that he could all of the young Americans who came to Rome to study sculpture or art." His gentle and modest bearing and his devotion to his art are also named as sources of his ability to make and keep friends, as well as his feeling that Rome was his home because there were the friends and the atmosphere he loved. His niece tells of a characteristic burst of generosity when he saw her as a child ill in bed. He gave her a building lot in Union Bridge, Maryland, part of his share of his father's estate, the sale of which in later years enabled her to study art away from home.

While considering Rinehart in the midst of his Roman friends, it will be interesting to note the references made to him by Homer Saint-Gaudens in his biography of his father, Augustus Saint-Gaudens—the first of the modern American sculptors in contact with the greatest of the classicists. The biographer is remarking his father's brief mention of the other American sculptors in Rome in the early seventies. He thinks the reason is partly the effort to avoid comment on art and artists, and partly his lack of sympathy with the classicism of the day. Then he writes, "Indeed, of all those followers of classicism Saint-Gaudens only mentions one, William H. Rinehart of Baltimore. For Rinehart, though twenty-four years my father's senior, was like him, ever youthful and enthusiastic in spirit; while his sculpture displayed

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a refined delicacy as yet lacking in his contemporaries. During the few years that Saint-Gaudens knew him he was completing his 'Latona and Her Children,' a group which bore the mark of a strong dignity and breadth and power in modelling. Rinehart died in 1874. Saint-Gaudens was his companion to the end, and, curiously enough, many years after became one of the Trustees for the fifty-thousand-dollar fund Rinehart left to provide a Roman scholarship for young sculptors. The loss of this friend I know was a severe shock to my father. Here is an extract from a letter he wrote concerning it, to his patron, Mr. L. H. Willard: 'Of poor Rinehart's death you know long before this. I stayed with him two nights before he died. Nobody thought he was going off so soon. He went very suddenly but bravely when he did know it. Yesterday Fortuny, the best modern painter, also a young man, died here. These two deaths make a very painful impression here indeed. Rinehart's body is being taken home.' "

A scrapbook preserved in the Rinehart family deserves attention before this biographical chapter is concluded. Many items of miscellaneous interest concern the sculptor, lost in the midst of recipes for banana cake, for canned sausage, or "gems from the poets," and assassinations of Presidents. For instance some verses signed "J. T. Hart" and dated Florence, Italy, October 30, 1874, appear in the form of an undated clipping from the *Graphic*.

What shall the tender thought avail
When all that can decay is gone
Of him who told Love's simple tale —
And oh, how beautiful! — in stone?

Pure as the marble forms he wrought
His name will live till they shall bow,
And in the feeling there, and thought,
His epitaph is written now.

The friend of age, the friend of youth,
His ardent flame too early spent,
While in the hearts of love and truth
He raised Affection's monument.

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When one is most with God alone,
In lowest vale or highest hill,
The searching for the deep unknown
His spirit there will linger still.

Who braves Misfortune's early blast
For love of truth and light—not fame—
Grateful to God, and brave at last,
Will turn to honor Rinehart's name.

From Parian forms at evening hours
The Muse shall come to deck his shrine,
And balm with dew the morning flowers
And ivy that Love's hand shall twine.

Of equal sincerity but less skill are some verses by "A Lady from Virginia," too long to quote. The dedication suggests the mood of the poetess:

In Memoriam
Inscribed to Rinehart's Friend and Patron
Mr. W. T. Walters
By A Lady of Virginia
In the death of Rinehart Baltimore loses a pride,
Genius a Son, Art an ornament, and nature a devout follower.

Also in the scrapbook is the sculptor's visiting card,

Wm. H. Rinehart
14 Via Frallina
Studio, 53 Via Margutta,

and an undated and nameless news clipping illustrating a memorial design for the late sculptor by a contemporary Baltimorean, Ephraim Keyser, at the time a student in the Royal School of Sculpture, Munich. The title for the design is "Fame Mourning the Death of Rinehart." Fame is shown leaning against a broken column, relaxed in grief. The bust of the sculptor is shown to one side, with steps forming the pedestal. One hastens to add that Mr. Keyser's later work makes clear the juvenile nature of this early composition.

Of memorials and tributes of later days the following are worthy

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of mention. An undated clipping from the Baltimore *Sun* tells of a loan exhibition at the Peabody Institute where the south end of the gallery was a conservatory of flowers, replaced each day, with "Clytie" in the center, "the sweetest work in the exhibition." A Baltimore *Sun* clipping of February 27, 1891, quotes one of Rinehart's early patrons, Mr. J. W. McCoy, in a discriminating bit of appreciation: "His style was original, deeply imaginative, and profoundly infused with the old Greek feeling. His modelling was tender, yet strong; but the crowning excellence of his work lay in a dramatic singleness of conception and expression, which, hiding design, is the highest art, and gives to each of Rinehart's mature works a true poetic life."

The name of the sculptor is kept fresh in the minds of Baltimoreans by the Rinehart School of Sculpture and the Rinehart Classroom at the Maryland Institute, the Rinehart Gallery long maintained at the Peabody Institute, and by the Rinehart School, where a bronze tablet recalls the career of one of Maryland's most distinguished sons.

As recently as July 12, 1923, the Baltimore *Evening Sun* in a short editorial reminded its readers of the challenge to idealism made by Rinehart's works, in the midst of a materialistic age; and the poet Lloyd Mifflin in "As Twilight Falls" sings of the sleeping "Endymion,"

The moonlight, as a lover's lingering kiss
Falls on his placid brow. In tender gloom
The young, brown body glimmers from the tomb—
Dim as a fading star . . . Rest—rest it is;
And oh, if sleep be beautiful as this
What must the waking be! . . . No cares consume;
With him is youth eterne, undying bloom,
And thoughts unending of perennial bliss.
The lips are parting, and we feel the breath
A sweetness on the air . . . Will he arise
And touch again his Dorian flute? It seems
Some fair immortal form of alien skies
Abiding here,—a symbol, not of Death,
But sleep irradiate with desired dreams.

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*The Letters
of William Henry Rinehart*

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The Letters of William Henry Rinehart

LETTERS are always important to a biographer in so far as they reveal the subject of the study from his own point of view. The number by Rinehart which have survived is small, but they are very helpful. All but one of those known to the present writer were kept by Mr. Henry Walters during his lifetime and transferred thereafter to the Peabody Institute for preservation. They tend to provide a third dimension to a personality universally reported as one of vividness and friendliness.

The sole letter outside the Walters group is addressed to the sculptor's sister-in-law, Mrs. Daniel Rinehart, Union Bridge, Maryland. It has been transcribed by Miss Olivia Rinehart as follows:

MY DEAR SISTER, Rome, August 17, 1873

I received your letter several weeks ago and commenced a letter to you immediately, but had not time to finish it so this being Sunday I will begin anew. I have been thinking of writing to brother David, my old Correspondent, ever since I have been home, but I found so much work to do that I put it off from time to time. Now this must do for all at present.

I found my affairs had gone on pretty well during my absence. One of the first things to think about was another apartment, which I had considerable difficulty in finding.

I have two large, airy rooms on the street, but it cost me pretty high, and beside I had nearly all the furniture to buy. They are near my Studio and very comfortable, and good enough for me all my life if I could only make certain of them for as long as I live. I could only get a lease for three years.

After my arrival here I commenced a statue which is now nearly finished and which I hope to complete this month. I should like very much to get away for a fortnight but I am not certain that I can although the summer has been unusually warm and dry and remarkably healthy for Rome. Not a cloud to be seen for months. We have not had rain for more than two months, but why complain when one has good health. Most of the artists left long ago and will not return until October. I have not spoke to a lady for at least two months, they are all away. I do not mean I have not spoken to a female for I have models almost every day but we do not call them ladies.

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I do not mix with Italian Society but with American and English. You will naturally ask what I do with my evenings. Well, there are still four or five English and Americans here. We breakfast separately and meet at lunch, having worked four hours. Then we sleep an hour, again work until evening, then dine. Dinner is a long meal. We do not eat much, but smoke and talk until the room becomes too hot so we adjourn to the Beer Garden where we have beer and music until bed-time.

I must say I like it much better than what we have in winter—that eternal round of visiting until one is worn out with it. After a day's work dressing for parties, dinners and all such things does not suit me. Yet one must do it or submit to being called *rude*. Please say to brother Capt. Dan. that whatever he does with the property in Union Bridge will meet with my approval. I hope he has not forgotten the trees. The shade trees in front and the fruit trees in the garden with some grape vines make the place nice and I will thank him and am sure it will pay. Now my dear sister with the sweetest love to all of our family and kindest regards to friends, I am ever most affectionately

WM. H. RINEHART

P.S. Bad pen, bad paper and Sunday.

The Walters collection of letters opens with fourteen from the sculptor, thirteen of them to his chief patron, W. T. Walters. Centering about Rinehart's illness and death are five letters from sculptor friends in Rome to Mr. Walters, including one dictated by the sculptor himself. A letter from one sculptor friend to another and the last codicil of the Rinehart will follow. The next group of letters consists of twenty-one from John W. Paine of Troy, New York, to the sculptor, regarding the commissions he had given him, and eight letters from Mr. Paine to Mr. Walters and others after Rinehart's death. A letter from the Collector of Customs in New York eventually makes clear the receipt of the monument concerned. Some thirty-three letters from Mr. W. H. Herriman to Mr. Walters during the period the former was acting for the executors, Messrs. Walters and Newcomer, in closing the sculptor's studio, provide an adequate picture of the esteem in which Rinehart was held in Rome. The large volume concludes with miscellaneous items, such as a letter from Rinehart's housekeeper, studio inventories, and then the auction sale

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pamphlets and Mr. Herriman's final accounting. A box of unbound items is also preserved for the bibliophile and antiquary.

In the present instance only Rinehart's own letters will be transcribed. Business directions will be summarized, but otherwise verbatim accuracy will be sought. The reader must be reminded at this point that the sculptor's schooling was more in accordance with a farm boy's fancy than the parental ideal, and that the absence of punctuation, combined with wayward spelling, causes an occasional word to be guessed at or even omitted. Only in the last months does the handwriting begin to fail, however, and only in a single instance, during the fatal illness, does a querulous note inject itself.

The first letter reports that Rinehart is engaged on his "Hattie Newcomer" and that the figures, presumably busts, of Messrs. Walters and Oliver are already cut in marble and scheduled to be shipped shortly. Rinehart queries about the monument recently erected for Mr. Walters in Greenmount Cemetery and continues:

MY DEAR MR. WALTERS,

Rome, June 29th '67

. . . We are having a gay old time here just now. I suppose never since the history of the world has there been such a large assembly of ecclesiastics as are now assembled in Rome. Out of nine hundred bishops in the Romish church five hundred are now in Rome, and as near as one can come at it about 18 or 20 thousand priests. They are mostly from France, Spain and Italy, and quite a good number from America. The latter are by far the finest and most intelligent looking men and some of them splendidly dressed. Rome actually looks now like a city of priests. You can imagine—add to the number we had here 20 thousand more and those 20,000 continually on the street—how priestly it must look to-day. The church has been illuminated inside. The effect is not very imposing. They fill the whole body of it with drapery, bonnets, chandeliers, etc., but it is beautiful and rich and not at all St. Peter's. You would not recognize it. However, it was got up with great expense and perhaps is as good as a thing of the kind can be. The Pope looked well but somewhat fatigued; he has had a very hard week of it. Last night we had the illumination of St. Peter's and tonight the fireworks (I wish you were here to see them) and tomorrow grand doings at St. Paul's-outside-the-gate, Monday chariot races in the villa Borghese, and I am told it is to be kept up (that is, different amusements) until the latter

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part of next week. They say the Pope has made the affair pay. All the bishops brought him something and some, very large sums of money. . . .

I suppose you are of course living in at your beautiful country place. I should like to drop in upon you to-morrow, for instance, Sunday, sit on the porch, hear the charming rattle of the crystal ice, then from the massive glass with a clear bright strain satisfy my inmost soul with the . . . nectar. Oh, there was a time just one year ago to-morrow since you and I sipped together one of those mammoth juleps. Well, what a change to-morrow. I will fancy you again enjoying the same blessing with some other friend whilst I have nothing but warm, sour wine.

I hope to get to Paris sometime in August and perhaps will be away a month or six weeks. Give my best love to Harry and Jennie and remember me to all old friends.

Sincerely your friend,

WM. H. RINEHART

I will send you a photograph of my last little figure if I can find the time; it is for a monument . . . Faith.

The next letter tells of the shipment of the busts just mentioned in Mr. Walters' care, and of the dispatch of the Lurman bust, Mr. Walters to collect and credit the sculptor's drafts for the work. Then follows:

MY DEAR MR. WALTERS,

Rome, August 12, '67

. . . I have not heard from you since you left Paris. I suppose you have almost forgotten how to write Rome. Now, Mr. . . . how do you do? Please let me know. We are having a mighty dry old time in Rome at present. I have never seen the place [so] completely deserted. We have had some cholera in Rome and a fearful lot of it in some of the towns not far off. At Linola[?] and some of the towns alone it has been very bad. Several of the smaller and more pretty towns have been almost depopulated, and for the last 6 days it has been fearful in Albano. You remember what a small place Albano is. Well, they died at the rate of 60 or 80 per day. It is not so bad now, but was terrible for a few days. In Rome it has been confined mostly to the poor, but in Albano it has taken the rich as well. Among its victims was the Queen Dowager of Naples, Princess Calano[?] and Cardinal Altiera and many others of good position but of less note. Ives lost a child there, and I had to go out and stay one night and most of [the] next day. I have never seen people so panic-stricken. In the morning they sit gloomily in front of their houses, no working, no talking, all the shops shut;

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and in the afternoon the men get drunk, sing, dance, and howl about the streets till late at night. Many go to the hill by the lake and stay there all night and return next morning better food than ever for the cholera, and, [in] fact, they are mad—it puts one in mind of what we read of the plague at Florence.

. . . It is most likely I shall leave here for Paris in a few days to stay a month somewhere out of Rome.

I suppose Harry and Jennie are having a good time in the country. How I should like to drop in on you all next Sunday and get a good plate of green corn or something else green. I have eaten nothing but beef, macaroni, and fried potatoes for two months—nothing green, no fruit but about 6 or 8 peaches and a bunch of grapes in all that time or more even[?], since . . . afraid of cholera. But I am afraid I will dry up or get the scurvy if I do not soon get something green to eat.

Give my love to Harry and Jennie and tell Harry to look well after those crows.

Most truly yours,

Do write us a line.

WM. H. RINEHART

In the third letter Rinehart speaks of a photograph to be sent Mr. Newcomer shortly showing the progress of work in hand for him. He again indicates that Mr. Walters is acting as his private banker in collecting his drafts, correcting the amounts drafted when necessary, forwarding mail to patrons, etc. Then:

Rome, Sept. 23, '67

MY DEAR MR. WALTERS,

. . . I just returned last night. I had a good time in Paris and saw the Exhibition pretty well and was delighted with it. Lucas[?] spent the last day with me there and he told me that it is much more beautiful now than when you saw it—simply because everything is finished and the grass and flowers are in their perfection. What a wonderful place; I would not have missed it for anything. I find the cholera has abated here but the weather is still very hot—hotter than when I left in August—and scarcely anyone of the thousands that left has yet returned. I never saw the city so deserted. I had hoped to find a letter from you upon my return as it has been a very long time since I have heard from you. Do drop me a line and let me know how things are with you. What have you done with the monumental statue? Has it been put in its place and how do you like it? . . .

Give my love to Harry and Jennie.

Yours truly,

WM. H. RINEHART

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The fourth letter complains that Rinehart has little to write about, that sales have been poor and that he is forced to draw on funds at home to tide him over. Further:

MY DEAR MR. WALTERS,

Rome, Nov. 4, '71

. . . We are having most charming weather. I wish you were here to enjoy it. The campagna never looked more beautiful. It has been so dry that every sprig of grass is burnt brown; that, with the yellow leaves of the trees and the blue and purple mountains make such a lovely effect. I take a walk every Sunday [of] 8 or 12 miles, and sometimes when it is cold even 20 miles, and enjoy every foot of it. It is the only recreation I get. The Parliament meets sometime this month. Then we will have such a hustle, noise, and confusion. Rome will never be old Rome again. You would be surprised to see how they have cleaned the houses. Some of the streets look quite new and it is generally admitted to be an improvement. But it is not the cleaning of houses nor the opening of streets I object to but the influx of politicians, stock . . . and fast people. These will make the disagreeable changes. The price[s] of house rents are fabulous. Many of the rents have been tripled, and more than half, doubled; but next year must bring them down again because the Americans and English will go to the hotels and the Italians cannot afford to pay such rents. My love to Harry and Jennie and my pious regard to McCoy.

Yours affectionately, WM. H. RINEHART

The business sections of the fifth letter tell of Rinehart's draft on Mr. Walters for three hundred and fifty pounds in favor of Ferdinand von Müller, the director of the Royal Foundry in Munich for casting an unnamed bronze statue (Taney?). He says he is uncertain when he can leave Rome, presumably for his trip to America of that year, as he is still busy on his busts. The season has been a poor one, despite hotels in Rome and Naples filled with Americans—"not much gaiety." While few Southerners are in Italy, he names three Baltimore families, McLaughlin, Meredith, and Stuart (or Stewart), at the time in Rome, and says that Captain Taylor is in Naples. The "Clytie" is mentioned, when he reports that the one sent to the London Exhibition has been sold. Then:

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MY DEAR MR. WALTERS,

Rome, Mar. 18, '72

. . . I am thinking seriously about making a visit to San Francisco when I go home. I should like very much to see that country. Besides I have several busts to model there. There is still much talk about the Pope's leaving Rome, but I do not think there is the slightest probability of it. We are to have no Easter ceremonies, no illuminations—the old cuss is real mad and won't do anything. One can only enter the Vatican now with a permit and then only two hours at a time—what nonsense.

I suppose you will have everything so arranged as to come out with me in the autumn. I shall expect it. I have not a word of news to write you. If I don't sell the Clytie, I will send her home and see what I can do with her there. I have sent one to the London Exhibition, but that one is sold.

Yours respectfully and affectionately,

WM. H. RINEHART

The next letter says the "Taney" has been sent to Hamburg for shipment, again in Mr. Walters' care, who is asked to send it at once to Annapolis, and to direct its temporary storage in a dry place to prevent the streaking of the bronze. Rinehart hopes, he says, to be in Baltimore by mid-August, perhaps stopping *en route* to model a bust, after leaving Rome early in July. He plans to sail via Liverpool, he says, so as to include the Exhibition, presumably in London. "I will give you notice a couple of weeks before sailing so you can look up the mint," he adds. Further:

MY DEAR MR. WALTERS,

Rome May 30 '72

. . . I enclose you a photograph of my last group taken from the clay. It comes [out?] a little dark in places, but will give you some idea of what it is like. It has been ordered by Lt. Col. Lewis of Harper's Ferry, but he thinks he will settle near Baltimore. I am to get £1000 for it. It is over life-size—the woman would stand a little over 6 feet. ["Latona and Her Children"?]

My love to Harry and Jennie.

Yours truly and sincerely,

WM. H. RINEHART

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The letter to Mr. Paine explains itself.

MY DEAR MR. PAINE,

Baltimore, Feb. 26, '73

I received your letter a few days ago but have been so busy that I have not found time to write. I have enclosed you a photograph of my sketch. It is very rough but will give you some idea of what I propose to make. I have been so pressed that I found it impossible to make a more finished sketch. You told me when in Baltimore that something [like?] the one over Mrs. Walters' [grave?] would suit you. I have made it something like, yet very unlike. The sentiment is the same; that is, she holds a wreath of immortelles to crown the dead, but she is overpowered (by love of the departed) and the wreath still remains in her hand. If you like the design I will make the statue for you either in marble or bronze and deliver the same in New York . . . for the sum of eight hundred pounds sterling (£800), and will also furnish the design for pedestal suitable for the statue.

For the completion of the statue I shall require three years and one-third of the money when I commence the statue or . . . the model, one-third when the bronze or marble is complete, and the remaining third when you get a bill of lading that the statue is on its way. These terms and stipulations may seem superfluous to you between friends, but I think it much better to be perfectly plain in business matters. I shall either leave for Europe on the 8th or 15th, but I hope on the former, but I will let you know and hope you will be able to meet me in New York. I will take out 16 busts; 4 of them are to be statues.

Yours truly,

W. H. RINEHART

The eighth letter of our series is written shortly before Rinehart sails for America. It reads:

MY DEAR MR. WALTERS,

Rome. June 26th, '73

I would have written to you long ago but have been waiting to see if I could possibly join you the 1st of August, but I am much afraid I shall not be able to do so. My statue will be too far advanced to leave in the hands of the workmen and not enough finished to cast. I should like to be there with you. I am really not certain I will get there at all, for since I wrote to you I have received a commission to make [a] monumental statue for that man in Troy. £800 [is] not so bad—an ideal statue in bronze, 5 ft. 6 in. high, about the size of yours. He is in a great hurry. To do my best I shall be pushed to the utmost to finish my commissions according to contract. How long will you likely stay in Vienna? I may get there before you leave. Let me know. You said nothing in your letter

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when you expected to be in Rome. I think you will find it very much more pleasant in October. There are not so many people to block up the Gallery, and [as] a general thing the weather is delightful. I see by the papers old O'Donnell is dead at last and Oliver left a rich man. Rome is pretty well deserted by the strangers and artists. We who are left are having a quiet time. Is Harry coming here for a few days? So far Rome never was more healthy. I hear of nothing but [that] a few children have the measles, But I suppose he had them long ago. How does Jennie like the Germans and sauerkraut? The next time I see her I shall expect to see her drink beer with any Dutch girl. Grist has been here for two weeks enjoying Rome very much, working hard. He knows twice as much now about the sights as I do. Always gathering, he is just the same old Grist but has fallen off in flesh somewhat. He wished to be most kindly remembered to you and says he well remembers the pleasant evenings he spent at your house and a bottle of good old Burgundy. [No conclusion.]

Back in Rome at the close of 1873 Rinehart writes Mr. Walters a query about a sum received toward payment for "bronze at Naples," Rinehart admitting he has "entirely forgotten how much is still due on it." Then:

MY DEAR MR. WALTERS,

Rome, Nov. 15, '73

. . . I hope you have arrived safely at home and are all well. Was very sorry to see by the latest telegraph that the Texas and Pacific had suspended for so large a sum. I think it will be all right after a while, but there will be no dividends for some time I suppose. The news we got are [is?] certainly very bad from all parts. I sincerely hope you have not suffered. It is certainly a terrible crash.

I cast my little statue and enclose some photographs. Please give one to McCoy and the rest to anyone you may think best. I should like one to go to Wallis (I have), or first, if Dr. Keener is in Baltimore, please send him one. I have sent him one to Paris C/O Weston and Co. and written him a letter, but he may be still in America. I have just commenced the monumental statue for Paine of Troy and hope to finish it during the winter. We have had nothing but rain since you left—every day, but I think it is nearly through now. Then we may expect a charming winter. The winter is always charming here when we have no rain. As yet we have but very few strangers. . . .

I have nothing new to tell you, but with much love for you all I remain as ever

Your friend,

WM. H. RINEHART

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The tenth letter, to Mr. Walters, is entirely composed of business matters. Rinehart has advised Johnston of his account and asked its payment to the Walters' firm. He will send the casts shortly, after the drying is completed. Some will come later on this account. The larger ones have in some cases been drying for four months, including some of the best, which he is eager to send in the first shipment. All have been cast for some time, and most are boxed and ready for shipment. He encloses the list of titles and prices, asking that it be checked for errors. He has sent a tripod to Paris as directed by his correspondent, with five hundred lire, and hears in reply that another one hundred lire had been promised by Mr. Walters if excellent work was done. The sketch for Smith has been furnished but another month is required for necessary drying and duplication. He desires Mr. Walters to tell any trustees he meets that Rinehart will write them in a few days. He hopes to finish the Troy (Paine) statue in May. "I have sold but little this year," he concludes. "Remember me to Jennie. Your friend, W. H. Rinehart." The letter is dated from Rome, March 6, 1874.

In April of the same year he thanks Mr. Walters for two letters he has received and reports he has entered the orders for the extra casts. He has sent the little Smith sketch by steamboat in Mr. Walters' care and hopes it will be liked, probably reaching Baltimore as soon as the letter. He is uncertain of success with the "Naples statues" (casts?), including a Venus, but will try. He has finished busts of the Scotts, Mrs. Scott, Mr. Wallis, Mrs. Paine, Miss Riddle, Jennie, and Mr. Corcoran. His shipments are being delayed while he awaits his old packer whose hands are full. "So you must all be content to wait a little." He asks Mr. Walters to write Scott to remit his balance in draft form and queries as to whether Johnston paid the Walters firm for three busts. Then:

MY DEAR MR. WALTERS,

Rome, April 28, '74

. . . Of course you can have the Clytie, but I cannot have it cast until all the strangers leave. . . .

I saw a good deal of Mr. Garrett and family. They were so pleasant. I think

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Mary one of the most charming girls I have ever met. Please tell Jennie. They called me too late to meet the train. Miss Mary wanted me to execute some commissions for her. I have written but as yet received no reply. Hope to in a day or two. Mr. Garrett bought my Endymion. A statue I thought was lost has turned up and I have the money. [If the punctuation is changed in the foregoing, the last sentence would refer to the Endymion, as perhaps it should.] So everything has gone well, but my health has not been so good for some weeks. But I hope it is only spring fever. It feels like it. I think you will like the monumental statue I am on now. I hope so. At least you will like Little Scottie and Wallis—they came [out] first rate in marble. Garret say[s] they are the greatest success he has ever seen—a good deal for him to say.

If you do not write me what you want done with that beautiful lamp, or rather the two, and Harry's traps, I will put the lamps into use. Dr. Keener called yesterday. Just arrived from Egypt. He likes his statue much—so said he. My kind regards to Mr. McCoy (M'Coy) and the other kind gentleman whose name I cannot remember now and love to Harry and Jennie.

Yours sincerely and affectionately,

W. H. RINEHART

P.S. I direct the Curlett letter to your care because I do not remember his address.

The next letter is given entire, including the signature, written as events proved, with the fatal illness already underway. Following the signature a new sheet of paper with no address and in a less scrawling hand is bound in the Rinehart Correspondence. The contents of this addendum indicates, along with the handwriting, that it belongs to some earlier letter. The letter reads:

MY DEAR MR. WALTERS,

Rome, June 18th '74

You do me wrong when you think I have not looked well after the casts. I have done my very best to get them off, but there are not good casters, trustworthy [to] me to do the work. One man has a large contract for Berlin, another on whom I relied most has been ill a long time and will likely never get well. Besides, permission can not always be had at once. I sent you a good round lot. I think the shipment sailed sometime in April, but I am not certain she went direct [to] Baltimore. The rest will not be dry enough to pack—at least many of them. But when I can get a half dozen cases ready, I will send them. All I have been able to get from Naples is the . . . and Venus looking at her back.

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I am promised the Mercury. I have not yet heard of one. They will not allow any more casts to be made in the Museum at . . . Some of the casts I have got in Rome are a little rough, but I have done the best I could. They will not allow any more the old-fashioned casting. In the first place as most of the best statues are much broken they say it injures them, and another objection [is] it takes too long. Everything has to be cast with clay moulds which never comes [out] clean; but some of the very best are from old moulds in very good condition. The new things I have ordered are Meleager, Vatican, bust of Mars with Helmet, Vatican Caryatids at the entrance of the long gallery of the Vatican, Flora of the Capitol, Prudence, Vatican, and the bas-relief of Antinoös at the Villa Albana, the two things from Naples and one other that I forget the name [of] now. I am sorry to inform you [that] your beautiful vase is gone. He has one on hand the size of the original for which he asked £5000. He says he will have one the size you want in October or November but he has one in hand at the price you named. I have all Harry's accoutrements now but had a devil of a time finding a spear head. At last I found one in an old antiquary shop. I will not send the things until I hear from you. Let me know at once.

The statue for Paine is at last finished and I send you some photographs. Please give Mr. McCoy one. Use your own judgment about the others. I shall cast it on Saturday. It is a very good photo. Anyhow, how about Smyth? Damn, he must have got to Baltimore long before this. You must give one of the photographs to Mr. Wallis. My love to Harry and Jennie and kind remembrances to old friends. Believe me, your true friend,

WM. H. RINEHART

[ADDENDUM]

Now to business—I enclose you a list of such casts as can be had; the caster only has the mould, but assures me they are all good. There are one or two I should like to get that is [are] not included in this list. Perhaps I may find them. The Government, they say, (how true I know not) will not allow any more casts to be taken; that is, you can only get permission to take what is called a squeeze in clay, which I think is worse than nothing—all out of shape and dirty.

The lists I send you are from old moulds taken some time ago. I told the caster I would take nothing but first class work.

List with prices

	<i>Francs</i>
The Faun (Praxiteles)	220
Antinoös (Belvedere)	230
Apollo (Belvedere)	250
Ajax, a bust	40

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Augustus, statue	500
Demosthenes statue	250
Ariadne (very fine)	550
Venus of the Capitol	250
Alexander, a bust	45
Scipio Africanus, bust	25
Atlas[?], a relief, Villa Albana	100
Juno, a bust[?]	80
Mars in Repose	250
Piéta (Michelangelo)	250
Antinoös of the Capitol	150
Barberini Faun (now in Munich—large)	450
Venus coming from the bath	80
Marcus Aurelius, bust	35
Genius of the Vatican, Tasso?	45
Juno, colossal mask of	50
Torso del Belvedere	200
An Athletic herm?	210

There are many bas-reliefs that ought to go with the collection. There is also the Meleager, Laocoön, and the Dying Gladiator. I cannot tell you whether the three can be got or not. I will look around. I have my caster out now trying to get some information about them. I could not find them in Rome. They are all important works and you should have them.

The bas-reliefs will cost but little, but are very important to students. I do not know the names of most of them and cannot give you a list. If my calculation is right, this foots up a little over F4000. Add about 2000 more and it will be about all you will want [to] spend in Rome.

My love to Harry and Jennie.

Yours affectionately,

W. H. RINEHART

The thirteenth letter has been bound in the Rinehart Correspondence in the order its number indicates. On account of the handwriting and contents, however, I believe it should be placed earlier. The date should be read January 19, 1874, instead of June 19, 1876 (1874), as it apparently was. It is given entire:

MY DEAR MR. WALTERS,

Rome, Jan. 19th, '74

Your letter enclosing F 110 came duly to hand. I have not yet had any notice from Naples. You say nothing about the lamps and Harry's hat and things. The

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last mentioned was too bold, or perhaps you would want something else. I am so delighted that the Clytie looks well in her new home. Please present my warmest thanks to Mr. McCoy for having provided her with such a nice home. My Paine statue is getting on well. I think I shall finish it by the middle of April. That will be just two statues in one year—this one is over life size. We have been having the most lovely weather ever since . . . I wish you and Jennie were here to enjoy it. I have not seen such a winter for many years. The Patersons are here and Miss Ellicott of Baltimore. I am told Garrett is coming later. Mr. Partridge, minister to Brazil, told me he is from Baltimore. Please remember me to all old friends, particularly to Harry and Jennie and Mr. McCoy.

Yours affectionately,

WM. H. RINEHART

The next letter is undated as to year, and was written “near Philadelphia,” perhaps in 1872. It is given in full:

MY DEAR MR. WALTERS.

near Philadelphia, Oct. 3

I enclose you the check on New Jersey. Please get the money and remit Two Hundred Pounds to Maquay, Hooker and Co., Rome and ask them to place it to my account. I am making three busts here and think I am getting along pretty well. Another two or three sittings will finish the Co. I suppose I shall finish here in about 10 days. I must visit New York on business before going to Baltimore. I suppose it will be two weeks yet. I am enjoying my work here very much and the air and lovely place. They are all so kind and agreeable that it feels more like home to me than any place I know except your own house. But Mrs. Scott is ready for me and I must stop writing. Please remember me to Jennie.

Yours sincerely,

W. H. RINEHART

The last letter is dictated by the dying sculptor to C. C. Coleman, who encloses it with a covering letter saying that another friend is reporting on Rinehart's condition, and that Mr. Walters may rest assured everything possible is being done that expert intelligence and tender care suggest. The dictated section reads:

Rome Oct. 21, 1874

Rinehart's Apartment 76 via Babuino

MY DEAR MR. WALTERS,

I have been very ill all summer—but now that I am home again I hope to improve. Have just received your welcome letter of 21st Sept. which I make

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haste to answer. I shall be confined to my room at least a week or so, and shall not be able to work for at least one year. In regard to casts—a friend is attending to the matter for me, but of course you must not expect that matters will be so pushed as though I was able to attend to it in person.

The thought which now gives me the most trouble, is the fear that I will not be able to do better work in the future than I have done in the past, whereas my earnest hope has been that I would be able to execute my best work yet, for the commission given for the Corcoran Gallery. Will you kindly see Sutro and the committee on the Smith statue, and tell them how matters stand with me—that I certainly will not be able to go on with the statue for a year yet, and I do not know that I will then be able to execute it, for consumption is a disease which is very uncertain at best. I think the best plan would be to cancel the contract and employ or give the commission to some other sculptor. In any case—should they choose to wait a few months—it will then be determined whether or no I will be able to model the statue—but I should not advise their waiting. My left lung is seriously affected and my right one slightly so—I am not able to leave my room as I am yet very weak—but I feel that I have improved in the past two or three days. It seems so strange that this thing should have come upon me so suddenly, like a thunderbolt! Six months since, I did not dream that there was anything the matter on my lungs. I must thank you very much for the Corcoran commission. My intention was to make it the best work of my life. I regret exceedingly that I am unable to write to you in person—for, could I but do so, I would be able to express myself—my feelings, so much better than I now do. Please let my brother Tom know of my condition—as it is difficult for me even to dictate a letter, and at present utterly impossible for me to write one. Remember me warmly to Mr. and Mrs. Newcomer and family—also to Mr. McCoy and Mr. . . . My best love to Harry and Jennie, with much love to yourself, dear friend, and hoping to hear from you soon again, I remain, as ever,

Sincerely yours,

W. H. RINEHART

Written by Charles C. Coleman, friend of Mr. Rinehart.

P.S. Riney desires me to say that he will write again in five or six days and let you know how much he has improved. C. C. C.

Rinehart died October 28.

The Works
of William Henry Rinehart

The Works of William Henry Rinehart

CONCERNING the total number of Rinehart's works we are told by one of his sisters-in-law that he produced over one hundred busts, at least thirty ideal figures, and several reliefs. A niece is confident that these numbers are exaggerated. The following list is an attempt to name and describe as many as can now be identified or attributed with reasonable certainty. The scheme which will be followed with as much completeness as the information warrants runs in this fashion. There will be five general groups: Ideal Figures, Portrait Figures, Portrait Busts, Funereal Figures, and Miscellaneous Works. The figures of each group will be arranged alphabetically by title. With exact dates so uncertain, this arrangement will be more useful than a chronological one. Each work will then be discussed with title, location of original and of copies, history, description, inscriptions, dimensions, and criticisms. Indices in the back of the volume will afford classifications under other heads.

Ideal Figures

ANTIGONE (Plate XI) *Metropolitan Museum of Art, New York City*

The original figure in marble was made for Mr. John H. Hall of New York, whose family gave it to the Metropolitan Museum of Art in 1891. A marble replica was presented to the Peabody Institute by the Sisson family, as noted in the Report of the Provost for 1895. The catalog of the Peabody Institute Gallery of Art for 1888 mentions it as already on exhibition, and gives its date as 1872. The original cast is also in the possession of the Institute.

Antigone is represented at the grave of her brother, Polynices, reminding the spectator of the lines of Sophocles in his *Antigone*,

And from a vase of bronze, well-wrought, upraised,
She pours the three libations o'er the dead.

Signed: Wm. H. Rinehart, Sculpt., 1870

72½ inches high

Lorado Taft thinks the result the least interesting of the larger works of Rinehart, but finds it well constructed, with "swing" and with the usual careful

THE WORKS OF WILLIAM HENRY RINEHART

drapery of the classicists. The early biographer, E. Boyle, sees the real and the ideal combined, a bromidic remark which has little significance until one reaches the works of Saint-Gaudens. Reinach in his *Repertoire de la Statuaire Greque et Romaine* does not show the type in ancient statuary. This is as one might expect since literary subjects when used by artists were generally limited to the vases. For similar types one could doubtless make a more rewarding search among the works of the neo-classic sculptors; for example, Canova's "Hebe." For a very different treatment, one may refer to Toft's "Antigone" in our own expressionistic age.

ATALANTA

Corcoran Gallery of Art, Washington(?)

"Atalanta" was made for Doctor Keener and was in his possession at the time of Rinehart's death. The *National Cyclopaedia of American Biography* locates it in 1899 in the Corcoran Gallery of Art, but the present Director does not know of it.

The figure showed a young girl with body bent forward, alert and instinct with energy, "alive for the race of destiny." One writer speaks of the "bouyant little statuette with lovely poise," a description which suggests comparison with the "Rebecca," and which makes its present disappearance all the more disappointing. Reinach gives thirteen ancient Atalantas, some of them being parallel to the Artemis type, a relationship which Roscher makes even closer by pointing out that Atalanta was the Arcadian form of Artemis in the form of a mountain nymph, and so hardly distinguishable in representative art. Of the types closest to Rinehart's conception are the Louvre "Atalanta," though she is here shown actually running, and the restoration of the arms suggest rather a wrestling match; the Perrier "Atalanta" in Florence, and the Vidoni "Atalanta," both running also; the Newton-Robinson "Atalanta," running, and the Newton-Robinson, resting. Rinehart again is neo-classic, however, rather than classic; elegant and suggestive rather than simple and realistic.

CLYTIE (Plate XIII)

Peabody Institute, Baltimore

The original figure was completed in marble in 1872 and was bought by Mr. J. W. McCoy and given to the citizens of Baltimore. It may now be seen in the Reading-room of the Peabody Institute.

There is a marble copy, signed and dated 1872, in the Metropolitan Museum of Art, the gift of Mr. and Mrs. William H. Herriman in 1911, at whose order it was made, measuring 62 $\frac{3}{8}$ inches in height. A cast, given as 5 feet in height, is in the Corcoran Gallery of Art. The original cast is preserved in the Peabody Institute.

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Clytie is shown, following desertion by Apollo, disconsolately holding a sunflower in her hand. The story suggested is a pretty one. Clytie, jealous of Leucothoe, betrays the latter's love for Apollo to her father, who buries his daughter alive. Apollo subsequently deserts Clytie, who inconsolably turns for nine days to the sun without food or drink, and is changed into a sunflower as the reward of her constancy, with the privilege of ever gazing on her beloved. The phase chosen by Rinehart is that of the sorrowing nymph gazing sadly downward in utter despair.

Signed: Wm. H. Rinehart. Rome. 1872.

Height of figure: 59 inches

Height of base: $3\frac{1}{2}$ inches

This statue is generally considered Rinehart's masterpiece. Again he has chosen a subject from classic mythology, but not one used by the classic sculptors themselves. In the Townley Collection of the British Museum there is a bust of a female figure rising from a sunflower and hence named "Clytie," of which a cast is in the Garrett Collection at the Peabody Institute; but in the 1888 catalog of the Peabody Institute Art Gallery the visitor is told that the surrounding sunflower leaves are merely for decorative purposes, not allusive, that the work is therefore late, and that the bust is a portrait of a young patrician of early Imperial days.

Boyle says the sculptor has "infused his figure with the golden glow of the olden story with all its mythological sadness and sweetness." Another early writer reports that the work had been universally admired on both sides of the ocean. For its position in the evolution of American sculpture the favorite comparison is with Powers' "Greek Slave" and with Palmer's "White Captive." The emptiness of the former is replaced by poetic delicacy, while the growing individualism of the latter is still untried. It ranks, then, and in a way it defines the position of Rinehart as well, midway between the classic and modern schools, or, if you will, it furnishes a sensitive climax to Powers' study of the female nude. Mrs. Adams shows how, coming but a few years after the much heralded "Greek Slave," it displays a marked advance, as marked as that between Palmer and Manship. Fowler also finds it greatly superior to its predecessor.

The most informing criticism of the statue itself is that of Lorado Taft, who says that only the "Latona and Her Children" can compare with it among Rinehart's works, and that "in grace, sapiency of handling, in charm of expression, there is no question of the superiority of the 'Clytie'" (over the "Greek Slave"). The latter shows the effort of a conscientious beginner, the "Clytie" the achievement of a skilled artist. He thinks the short-comings include the inadequacy of the head, the weakness of the left arm, and the obtrusive carving of the sunflower, but again remarks the modest grace, freshness, delightful charm of the

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statue. Mrs. E. Thomas Rinehart says that the sculptor was almost content to rest his fame on this figure—"a woman whose heart was in the shadow of love's eclipse, perfect in beauty and spiritual power." Finally, Post claims that the "Clytie" does not lose by comparison with Canova's best, and that the naturalism falls just short of the more modern treatment by Palmer.

In seeking parallel figures to the "Clytie" from Renaissance times on, one is reminded of the lovely "Danae" with which Cellini filled a niche in the pedestal of the "Perseus" in the Loggia dei Lanzi, Florence—more generalized, but also delicate and rhythmically lovely. The same subject was used by the British sculptor-painter, G. F. Watts, but his treatment is more in the manner of the Townley bust, plus a Michaelangelesque frenzy. Only in the title is the work of Rinehart recalled. Perhaps a poet comes closer to the spirit of the sculptor, when Thomas Moore in "Believe me, if all those endearing young charms" writes,

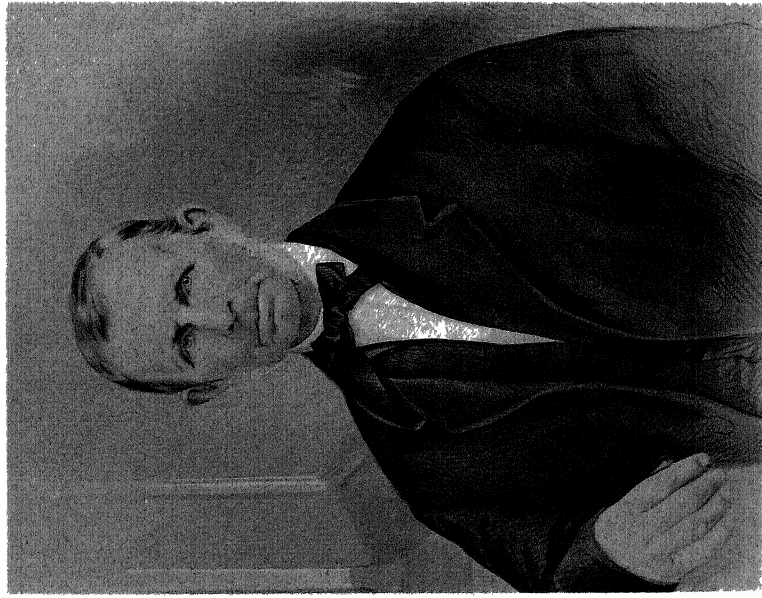
No, the heart that has truly lov'd never forgets,
But as truly loves on to the close,
As the sun-flower turns on her god, when he sets,
The same look which she turn'd when he rose.

Two items from Reports of the Provost to the Trustees of the Peabody Institute are of interest in this connection. In the 1873 Report we read that Mr. John W. McCoy has presented Rinehart's "Clytie," and prepared the ante-room to the Reading-room for its exhibition—"a noble beginning for the art gallery, which, at no distant day, promises to become the most attractive department of the Institute." The 1874 Report says that the "Clytie" was delivered on December 6, 1873, and at once exhibited to the public, with a marble "Pocohontas" and a marble "Aphrodite," and that it was attracting from twenty to one hundred visitors daily.

DAY, NIGHT, WINTER, SPRING *Peabody Institute, Baltimore*

These four marble reliefs were the earliest product of Rinehart's Florentine period, being completed in 1856. They were sold (or at least the first two) to Mr. Augustus J. Albert of Baltimore. The catalog of the Peabody Institute Art Gallery for 1888 says they were given to the Institute by Mrs. Albert, but the Annual Report of the Provost for 1915 says that they were bought by the Institute from the Rinehart Fund for \$367.50. To further complicate the matter the art critic of the *Baltimore News* for March 1, 1910, says the "Day" and "Night" were owned by Mr. N. M. Matthews. At present the "Day" and "Night" are at the Peabody Institute; the "Winter" and "Spring" on loan at the Maryland Institute.

The reliefs are cut high and are bound by oval marble mouldings. Day is

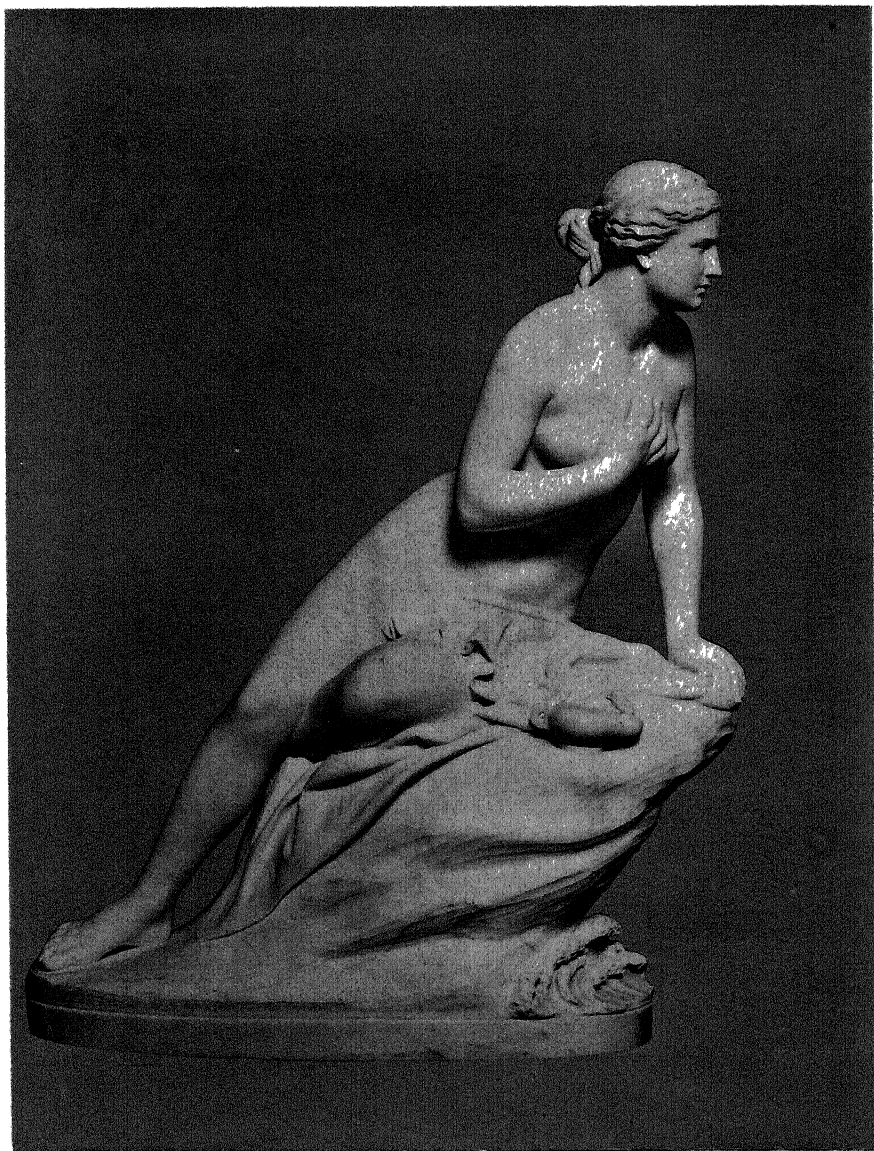


ISRAEL RINEHART, father of the sculptor



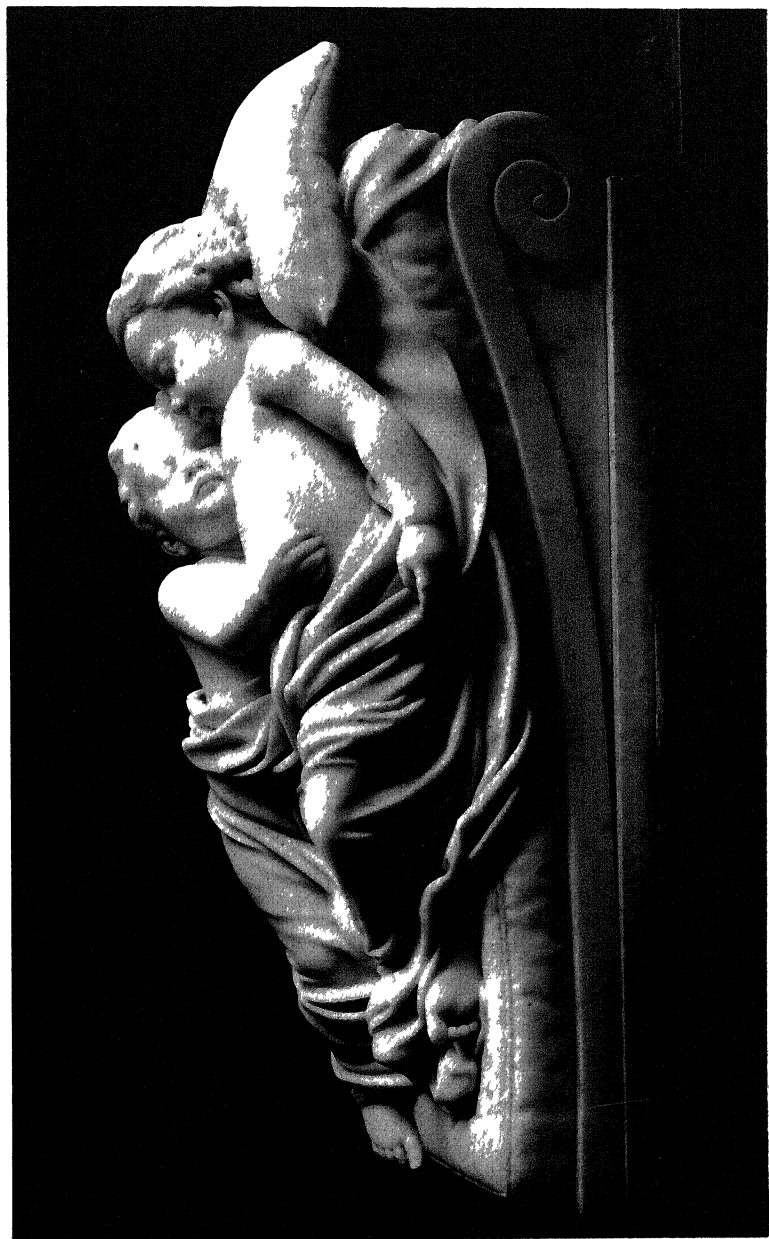
MARY SNADER RINEHART, mother of the sculptor

Courtesy of Miss Olivia Rinehart.



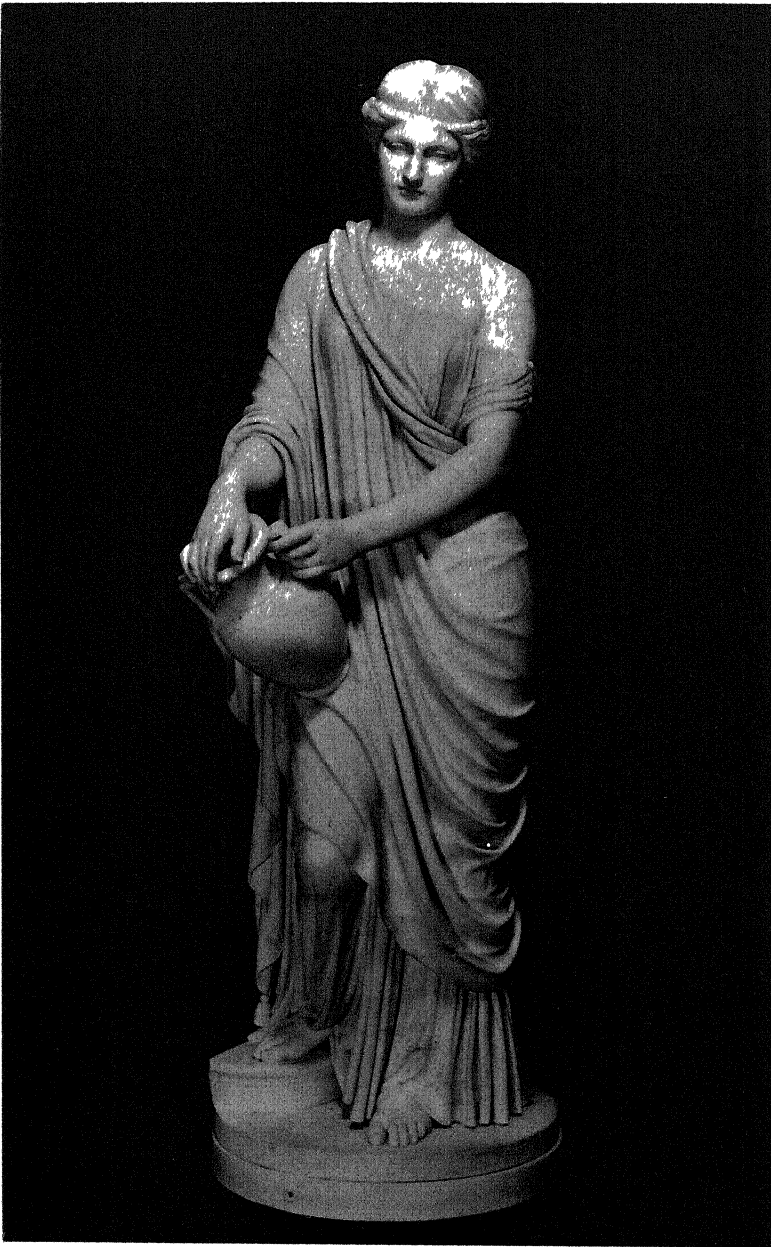
HERO. Peabody Institute, Baltimore, Maryland

Hero is gazing over the angry waters of the Hellespont, waiting for her beloved Leander who swims each night from Abydos to her lighted tower on Lesbos. On this occasion a storm blinds her light and Leander is drowned. Hero in despair is believed to have plunged into the sea.



SLEEPING CHILDREN. Greenmount Cemetery, Baltimore, Maryland

This tender study of childhood was made for Mr. Hugh Sisson, an early patron of the sculptor.



WOMAN OF SAMARIA. *Walters Art Gallery,
Baltimore, Maryland*

*In his conception of the Woman of Samaria, as she ponders
the words of Christ at the well in Sychar, the sculptor
thought in terms of Greek serenity.*

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represented as lifting the veil of darkness from the sky, while a skylark sings heavenward. Night with a torch is lighting the stars. Winter is wrapping a mantle about herself, and Spring is scattering flowers over the earth.

Signed: Wm. H. Rinehart, Sculpt. 1856

Each medallion is: 28¼ inches by 23¼ inches

ENDYMION (Plate XV)

The marble original was owned by John W. Garrett, Baltimore. Eventually it came into possession of Miss M. Carey Thomas of Baltimore, and was sold at auction by her at the American Art Association Galleries in New York about 1916. Its present location is unknown. The original cast is at the Peabody Institute. A bronze replica was commissioned by the Rinehart executors and placed over the sculptor's grave in Greenmount Cemetery, Baltimore. A marble replica was purchased by the Corcoran Gallery of Art in 1875 where it still remains.

This figure of a sleeping youth was completed in 1874. The model was just developing into manhood after having served as a child model for several years. The story which has made the name of Endymion so popular with poets and artists tells how the huntress-queen of heaven, Diana, loved Endymion, the shepherd of Mount Latmos, and how as a gift from Zeus the shepherd was permitted to choose perpetual sleep and perpetual youth rather than an easy death, a sleep he still enjoys while the moon caresses him by night and guards his flocks by day.

Length: 53 inches

Taft remarks how the Corcoran Gallery of Art "Endymion" dreams peacefully in one corner of the room dedicated to the "Greek Slave." The advance over Powers' style, he thinks, is as marked as the neo-classic treatment. There is still the sharp line of shadow between body and fleecy couch, though both are soft; still the separation of fleece from the bank of the stream, and still the emphasis on details, including such accessories as the head and legs which show whence the pelt came, and the rosettes and starfish to indicate the nearness of water. On the other hand the figure itself is admirable, showing charm, ease, and grace. The beautiful body is "irreproachable in construction, and sufficiently well-modelled, the face is sweet, but not insipid, the sleeper handsome and quiet." The hair is grooved, but well massed, and the change to bronze in the Greenmount replica modifies the unnecessary sharpness and severity of the original, while the out-door setting permits the moonlight to kiss the beloved.

The ancient representations of Endymion are many. Some show the sleeping youth with the goddess (Diana-Selene), often with divine attendants advancing

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toward him; some show the shepherd and his dog, and some merely the sleeping youth. Of the last group the closest to Rinehart's conception is the one in the British Museum where the pose, the cloak, the rocky bed, all suggest comparison, though they are treated with greater simplicity. Among ancient reliefs the nearest to Rinehart's occurs on a fragment from the Albani sarcophagus where the figure is shown asleep by a stream.

The fresco showing Diana embracing Endymion in the Farnese Palace, Rome, shows the story being retold in Renaissance times, to be continued in Guercino's "Sleeping Endymion." In sculpture Canova's "Endymion" is especially interesting for comparison. It suggests the distance between Rinehart at his best and the average neo-classic work. The same general pose is used, that of a sleeping youth, weary with hunting, attended by his watchful dog. But the greater maturity of the figure, the mannered drapery, the heavy head, all show the absence of Rinehart's delicacy and poetic refinement. Only in the British Museum example mentioned above is Rinehart's spirit suggested by any predecessor.

ENTERING THE BATH

The original cast of this female nude standing figure is in the Peabody Institute, and dates from 1858. It is probable it was never cut in marble.

Taft speaks of the little figure as a graceful, tall, beautifully proportioned nude. Classical antecedents of the type are numerous, the Praxitelean Knidian Aphrodite being perhaps the climax. The modern sculptor often uses the same title, also. For example, Falconet in his "Bathing Girl," illustrating "the return to nature made by some of the later 18th Century Frenchmen . . . marked by a realization of feminine loveliness"; and Toft in his "Bather," illustrating the mannered pose of the recent English school, with "synthetically conceived" technique.

FAITH

There are two figures by this name to which reference is made in Rinehart data:

- (a) Reclining. Made while the sculptor was in Washington completing the Crawford bronze doors, about 1857, or before he left for Florence, about 1855. (Catalog of the Picture Gallery of the Maryland Historical Society, Fourth Exhibition, Baltimore, 1853.)
- (b) Standing. (Known only from a photograph in the Corcoran Gallery of Art Collection.)

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An interesting comparison of the second type, may be made with Donatello's statuettes of "Faith" and "Hope" on the font in S. Giovanni, Siena. The latter are modelled with all the grace of a Ghiberti, while Rinehart's work (judging from the photograph) is more classical in style. With the cross clasped to her breast Faith looks resignedly upward. The hair, the drapery, the Greek face contrast in such a subject unfavorably with Donatello's Gothic rhythm.

FOUNTAIN FIGURE *United States Capitol, Washington, D. C.*

This bronze figure was ordered for the old Post Office Building in Washington on F Street between Seventh and Eighth, now occupied by the Federal Farm Loan and other government commissions. It was shipped from Baltimore August 25, 1857, and is now in the Architect's office of the United States Capitol. The commission was given Rinehart while he was in Washington completing the Crawford bronze doors.

The figure is described as that of a "noble Indian stopping at a fountain to drink," with the fountain in the shape of a bowl.

Signed: Wm. H. Rinehart

Seated figure: about 12 inches tall. Bowl: about 18 inches across

FLORA

This work is a framed oval bas-relief in statuary marble, showing Flora in flowing classic draperies and showering flowers from her right hand. It was sold from the Mary E. Garrett Collection, Baltimore, on February 15, 1919, at the American Art Association Galleries in New York (No. 319) to Miss Caroline C. Donnerick for twelve dollars and a half.

Signed: Wm. H. Rinehart, sculpt., Roma 1874

Height: 19 inches

Width: 15 inches

HERO (Plate II)

Peabody Institute, Baltimore

Two marble copies of "Hero," first completed in 1858, are in the possession of the Peabody Institute, one given by Mrs. Alfred Corning Clarke of New York, and the other by Mrs. George Small of Baltimore. A replica is in the Gibson Collection of the Pennsylvania Academy of Fine Arts, Philadelphia. The original cast is at the Peabody. The figure was made for Mr. A. J. Albert and it or a copy was in the possession of Mr. George Small in 1888.

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Hero is shown on a rock peering out over the sea watching for the return of Leander, her burning lamp by her, and crochet-like waves lapping beneath.

Signed: 1858

Signed: Wm. H. Rinehart Sculpt. 1871

Height: 35¼ inches

Taft notes the small, very earnest attitude of the figure and recalls the like pose of the Dannecker "Ariadne" in the Bethmann Museum, Frankfurt. While the conception is a beautiful one, he finds the face and the form prettily conventional, and the waves too tidily ruffled. A sister-in-law of the sculptor saw nervous strain as Hero listens for news of her lover above the noise of the waves. The writer in the 1888 catalog of the Gallery of Art, Peabody Institute, also sees a greater tensility than the observer used to modern realistic treatments is apt to—"seated on a rugged cliff overhanging the sea she gazes over dark and stormy waters for the belated Leander who will come no more, lost in the angry waves." Tuckerman suggests comparison with the same figure in the work of the nineteenth-century German sculptor, Steinhäuser. The subject does not seem to have been used by sculptors in antiquity.

INDIAN MAIDEN

Henry Collection, Baltimore

While Rinehart's subjects in his ideal works are usually of classic origin, he occasionally turns to Christian, Hebraic, and even American figures. The success of the neo-classic in this last field, when his work is compared with the later achievements of MacNeil, Dallin, Proctor, and Borglum, is problematic.

INDIAN AND BACKWOODSMAN (Hunter, Pioneer)

House of Representatives, Capitol, Washington, D. C.

These figures were made for use as clock supports, and take the form of bronze statuettes. They are dated February 28, 1858, and signed with the names of sculptor and founders. They flank the large timepiece over the main doorway of the Hall of the House of Representatives, facing the Speaker's rostrum. They are about three feet high. They are spoken of as a fine pair of caryatids, "Two brawny men, typical of their race and trade." As appears from the date, they were made while Rinehart was engaged on the Crawford bronze doors.

LATONA AND HER CHILDREN (Plate X)

Metropolitan Museum of Art, New York City

The original of this marble group was made for Colonel Edward T. C. Lewis, of Hoboken, New Jersey (sometime of Virginia). The original cast is in

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the Peabody Collection and a marble replica was reported in the Corcoran Gallery of Art, Washington, D. C., but now unrecorded.

Latona is shown seated, watching her children, Apollo and Artemis.

Signed: Wm. H. Rinehart Sculpt. Roma. 1874

Height: 45½ inches

Taft thinks "Few of our later sculptors possess the poetic charm of Rinehart's *Latona*." He says the sculptor thus closes his career with a work of unusual significance. Sentimentality and prettiness are checked by the breadth of the treatment. Sound construction, good drawing, beautiful modelling and dignity mark the work. The flesh is mellow and the drapery less lean than usual. For the time, he concludes, the workmanship is excellent, and the accessories admirably subordinated. An article in *Art and Archaeology*, 1921, by F. O. Payne places the work high among those treating Motherhood in American sculpture. An early art critic in the Boston *Pilot* says the Greek spirit of the sculptor reaches a climax in the "Clytie" and "*Latona*," the latter being comparable to many ancient marbles.

A search for the subject in ancient times reveals a few reliefs on which *Latona* appears. The one nearest to the Rinehart style is found on the cover of a sarcophagus in the Borghese Gallery, Rome, where *Latona* is shown seeking asylum from the giant who bears the personified Delos on his shoulders. Of sculpture in the round, a possible copy of a work by Euphranor shows *Latona* carrying the children in a distraught manner. The conception, however, in both these cases is very different from that of Rinehart. The feature of his treatment worthy of remark is his Greek spirit, however different may be the details from any extant classical monument. In so far as he uses classic material, its source is once more literary rather than monumental. But here he has gone back of the neo-classic to the classic for the spirit of the conception.

A modern "*Latona*" by Tweed treats the figure in a Rodinesque manner. She is shown crouching and naturalistic. A not impossible comparison might be made between Rinehart's type, where "*Latona* stands with all a mother's love and pride showing in her beautiful face," and Giovanni Pisano's "*Madonna*" in the Nativity panel of his Pistoia pulpit. The most marked difference will no doubt be found in the cold classical modelling of Rinehart as contrasted with the daringly impressionistic treatment of the Gothic sculptor.

LEANDER

Riggs Collection, Baltimore

An early statuette by this name is mentioned in the Baltimore *American* for October 30, 1874. A "*Leander*" is included in the Henry Collection by Tuckerman; and another (or the same) is now in the possession of Mr. Clinton L. Riggs.

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The statue is that of a nude youth, standing on the shore, with waves rippling at his feet. He rests on his right leg, while a robe is thrown over his left arm. The youth of Abydos, legend tells us, used to swim the Hellespont to meet with Hero, the priestess of Sestos. One day during a storm he was drowned. When his body was washed ashore Hero plunged over a cliff in despair. The story is not treated plastically by ancient sculptors.

Height: about 40 inches

Width at base: about 14 inches

NYMPH

In 1867 Tuckerman speaks of a nymph by Rinehart which was regarded in Rome as "of real merit and much promise." Unless it is identical with the following "Dancing Nymph," it does not seem to have survived.

THE DANCING NYMPH

On February 15, 1919, on order of a legatee of Miss Mary E. Garrett, of Baltimore, this item was sold at the American Art Association auction rooms in New York for twenty dollars to Mr. G. J. Fuerth. It is described in the records of the sale as a framed oval statuary marble bas-relief, the nymph's uplifted hands outspreading the classic draperies. The inscription is said to read: Wm. H. Rinehart, Sculpt. Roma 1894. Since Rinehart died in 1874 the historian is compelled to assume a misprint for the latter date and to regret the temporary disappearance of the figure for at least one reason. It should have made some interesting comparisons possible with the "Day" and "Night" of early days.

Height: 28 inches

Width: 21½ inches

PENSEROSO

Corcoran Gallery of Art, Washington, D. C.

This figure is in the form of a bust, cut in marble. It was purchased by Mr. Corcoran from the sculptor's studio in Rome.

Signed: 1863

Height: 2 feet, 4 inches

Taft thinks it shows the family traits of Powers' style in its masculine, artificial air, but that it has more individuality and an increasing richness of modeling. He believes, on the other hand, that the more naked types of Palmer have not been approached despite the charm and intelligence of the profile.

ST. CECILIA

The only warrant for the inclusion of this title is the mention of such a work

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by Rinehart in Appleton's *Cyclopaedia*. Lacking even a photograph it is impossible to more than speculate on the nature of the treatment—was she thought of as the Thais in Dryden's *St. Cecilia's Day*, or as another "Faith"?

THETIS

This figure is known to us only in a photograph in the Corcoran Gallery of Art. The card on the base reads: Wm. H. Rinehart Roma 1861. The type is that of a graceful nude, with drapery clasped to her breast as she advances into the sea. Shells make a diadem about her head. When Thetis appears in antique art, she is so cumbered with accessories and attendants that no real comparison can be made with Rinehart's "Entering the Bath" type, suggested in the photograph.

WOMAN OF SAMARIA (Rebecca) (Plate IV)

Walters Collection, Baltimore

A letter from Mr. Henry Walters, dated March 5, 1926, said "'The Woman of Samaria' is a life size statue in marble executed by Rinehart in Rome upon an order from my Father, Mr. William T. Walters. It is now at my house in Baltimore, 5 Mount Vernon Place. My recollection is that the order was placed with Rinehart sometime between 1860 and 1870." The original cast in the Peabody Collection bears the date 1857, too early, it would seem, for the style of the figure, as well as too early for Mr. Walters' recollections of date and place. A marble replica once reported at the Metropolitan Museum of Art, New York, and dated 1874, is no longer recorded. A copy in the Corcoran Gallery of Art, Washington, and one in London(?) are also listed. The photograph of the Corcoran copy is dated 1860, perhaps the date of reproduction. The explanation of the maturity of style in a work so early in the sculptor's career is perhaps to be found in the incentive given him by the importance of his patron's commission. A recent reference to a copy in the possession of Edwin D. Morgan, Westbury, Long Island, in the Yale "Pageant of America" series, leads the historian to claim for the figure the distinction of being one of the most often reproduced of all Rinehart's works.

Signed: Wm. H. Rinehart. Sculpt.

Height: 69¼ inches

The appreciations of this statue start with Tuckerman, who saw a pure and deep thoughtfulness "as if the words of Christ had sunk into her soul." Mrs. E. Thomas Rinehart described the figure as one of classic mould with unconscious grace looking for the absent Christ, asking for the water he speaks of. To

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the modern observer, the complicated drapery, the water jug, the tassels, and the pose suggest the neo-classic who, in spite of his subject, neither seeks nor succeeds in finding the spiritual force of the New Testament story — any more than in "Faith," or in the "Magdalene" of Canova. Taft is on the right track when he ignores the title and sees a Tanagra figurine, despite the size. Meditating, picturesque in pose, refined in the chiselling of the hair and the gracefully modelled hands, he finds it one of the few examples shown at the time in the Metropolitan Museum which one might covet. Morey in *American Spirit in Art* speaks of the delicate dignity of the drapery on the right lower leg, and of Rinehart's "unerring taste in line and contour."

WOODMAN

All that is known of this item is the statement from Tuckerman that such a statue was made for Mrs. Wyman of Baltimore.

Portrait Busts

The portrait busts now known to be the work of Rinehart or referred to as having been executed by him may be treated more briefly. Unless otherwise indicated, the subjects are Baltimoreans.

A. S. ABELL

Known only in a reference in the *Baltimore Sun* for October 30, 1874.

MRS. GEORGE BROWN

The original cast is in the Peabody Collection. Taft considers it superior to the sculptor's average in this field.

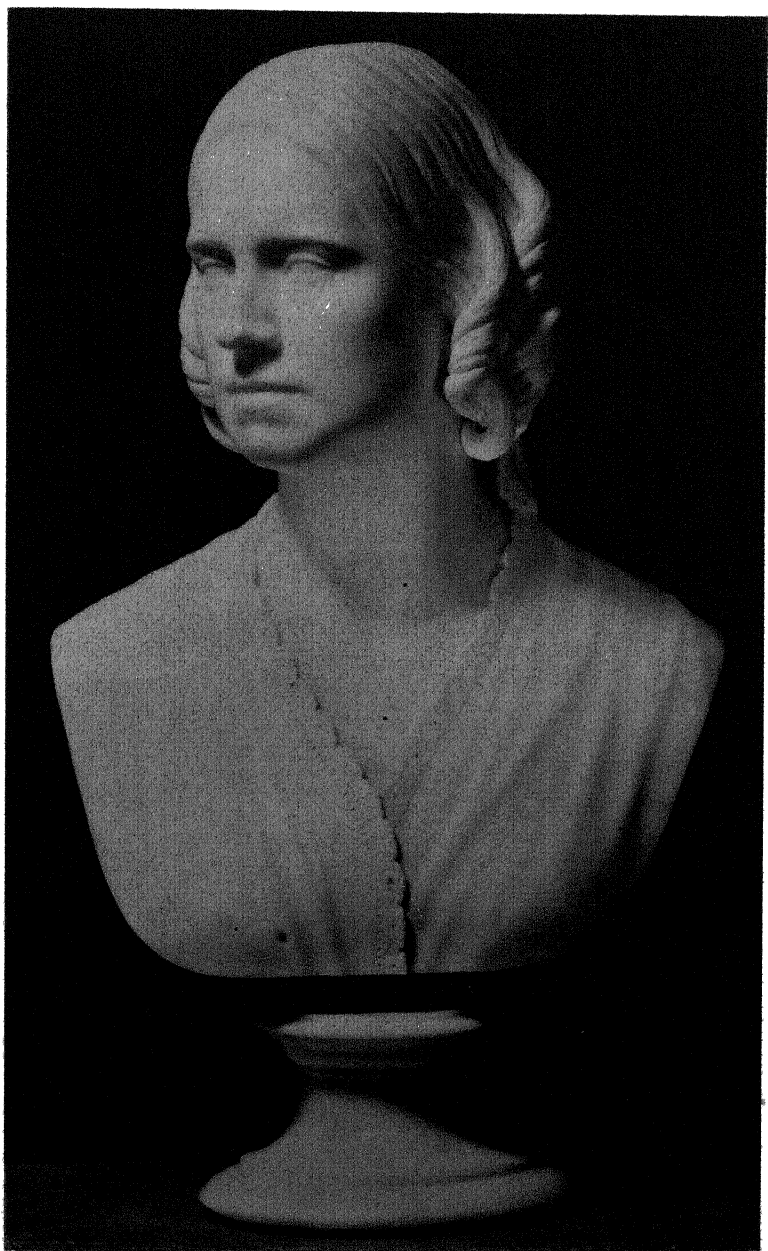
W. W. CORCORAN

Washington, D. C.

It was presented to the Corcoran Gallery of Art by its subject, and has been deposited by it at the Louise Home, Washington.

BENJAMIN FRANKLIN

This bust was made as a present for Mr. Hugh Sisson, the sculptor's early patron. It is of statuary marble, and is still in the possession of the family of the original owner.



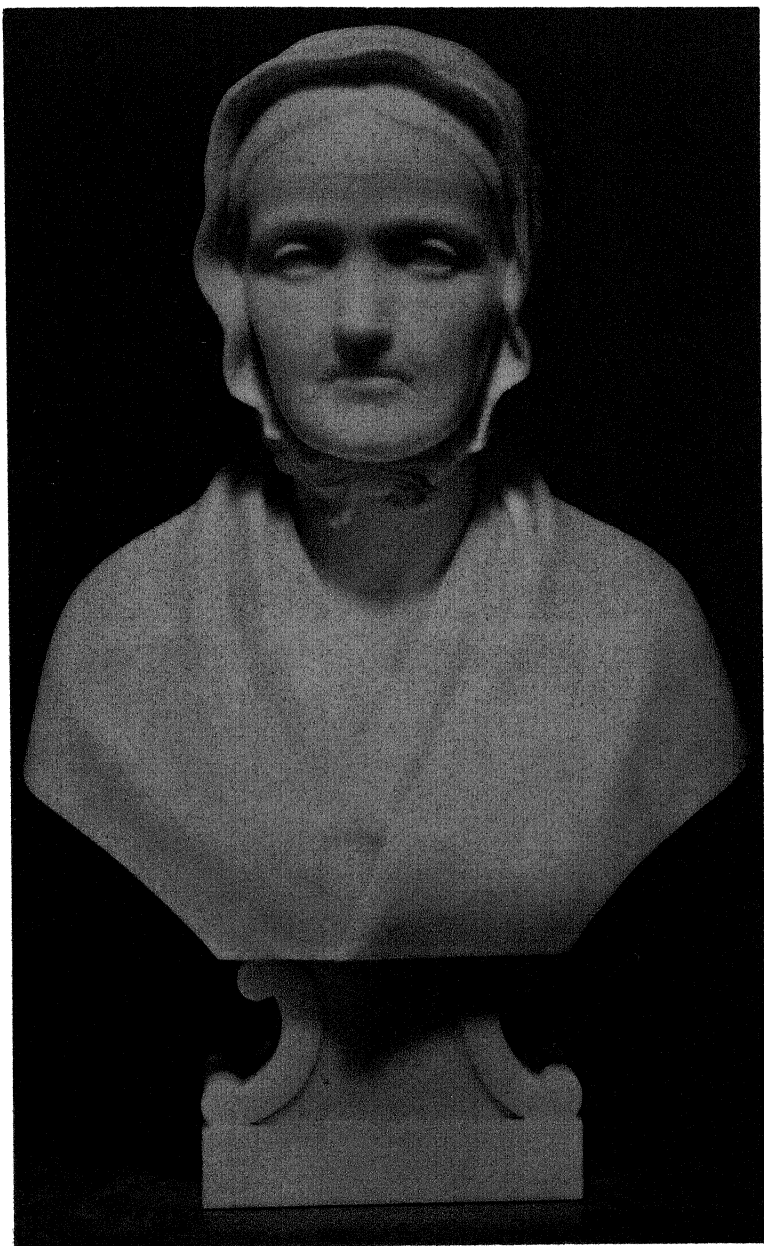
MRS. WILLIAM T. WALTERS. *Walters Art Gallery,
Baltimore, Maryland*

*The sculptor later designed his beautiful, "Love Reconciled with
Death," for the grave of his dear friend.*



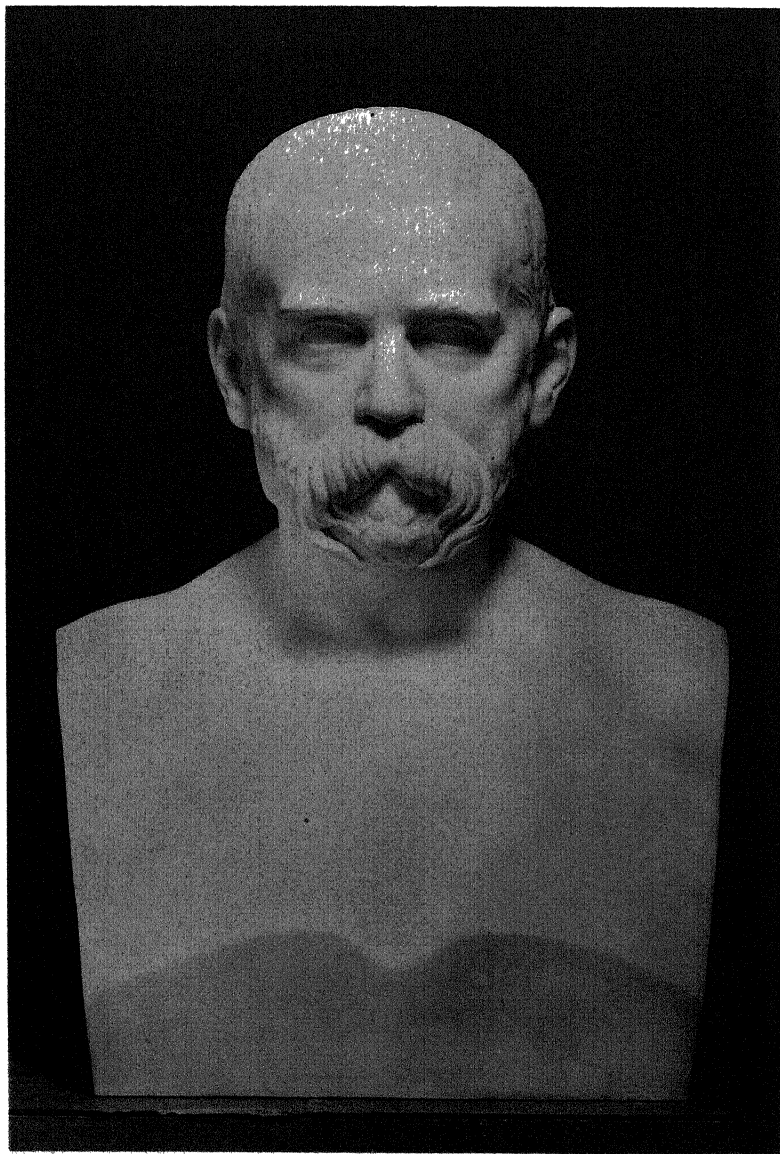
LOVE RECONCILED WITH DEATH. *Greenmount Cemetery,
Baltimore, Maryland*

*With quiet sentiment the sculptor here echoes the spirit of the
Greek grave stele.*



MARY SNADER RINEHART. *Walters Art Gallery,
Baltimore, Maryland*

*This bust is cut from the clay model made by the sculptor after
his mother's death, a replica of which he sent to each
of his brothers, keeping the original in his studio.*



WILLIAM T. WALTERS. *Walters Art Gallery,
Baltimore, Maryland*

A portrait bust of the sculptor's principal patron.

THE WORKS OF WILLIAM HENRY RINEHART

GEORGE I. FISKE

Boston

The original cast is in the Peabody Collection.

JOHN W. GARRETT (1820-1884)

This bust, of which the original cast is owned by the Peabody Institute, is of white marble, signed: Wm. H. Rinehart Sculpt. Roma 1874, and is now in the possession of the family at "Evergreen," Baltimore. The height is given as 21 inches and the width across the shoulders as 17 inches. It forms a life-size nude portrait bust mounted on a marble pedestal, 5½ inches high.

ROBERT GARRETT (1783-1857)

This bust is said to have been Rinehart's first commission in this branch of sculpture, and to have been made from the death mask. It is cut in white marble, is a life-size draped portrait bust on a marble pedestal, and is now in the possession of the family at "Attica," Baltimore. The height is 2½ feet and the width 1⅔ feet. It is not signed. It has passed from the possession of Mr. Garrett's daughter, Mrs. White, to that of his great-grandson, the present Robert Garrett.

"HAHNEMANN"

A cast by this title is in the Peabody Collection. The 1888 catalogue of the Peabody Institute speaks of the original as being owned by Mr. W. T. Walters. Mr. Henry Walters did not recall it, however. The Peabody cast was the gift of Mr. George C. Penniman of Talbot, Maryland, and is listed in the Annual Report of the Provost for 1882. It is said to be of plaster, and we may assume it was never cast in marble.

MRS. E. C. HALL

New York

The original cast is in the Peabody Collection.

MRS. M. J. HALL

New York

The original cast is in the Peabody Collection.

DAVID B. JEWETT

Boston

The original cast is in the Peabody Collection.

THE WORKS OF WILLIAM HENRY RINEHART

ANDREW JACKSON

The bust is dated 1850. Scharf in his *History of Western Maryland* tells of this bust. It was given to J. S. Gittings by Messrs. F. M. and H. F. Baughman as the work of an apprentice of theirs, and was placed in the Chesapeake Bank. We read: "The excellence of the work gives promise of high attainment in this beautiful art, and leads us to hope that Maryland may yet be able to give to the world some enduring memento of the age in one of the most admirable departments of human genius."

HENRY E. JOHNSTON

This bust was bequeathed by Harriet Lane Johnston to the National Gallery of Art, Washington, D. C. It is of marble, 28½ inches high, and signed: Wm. H. Rinehart, Scult. Roma 1873.

MRS. HENRY E. JOHNSTON

This bust was placed on deposit in the National Gallery of Art, Washington, by Miss May S. Kennedy. The subject was the niece of President Buchanan and mistress of the White House during his administration. It is of marble, 28 inches high, and signed: Wm. H. Rinehart, Scult. Roma 1873.

RT. REV. THEODORE B. LYMAN *Bishop of North Carolina*

The original cast is in the Peabody Collection.

HON. J. M. MASON *Virginia*

The original cast is in the Peabody Collection. Taft speaks of the noble type represented, one which, he believes, must have been inspiring to the sculptor.

ROBERT V. McKIM

The original cast is in the Peabody Collection.

REV. JOHN. A. MORRIS, D.D.

The original cast was last reported in the Maryland Historical Society, Baltimore, of which Doctor Morris was at one time president. He was also the second Librarian of the Peabody Institute.

THE WORKS OF WILLIAM HENRY RINEHART

MARY (SNADER) RINEHART (the mother of the sculptor)
(Plate VII)

The original cast is in the Peabody Collection. A marble portrait bust in the Walters Art Gallery has recently been identified as that of Rinehart's mother, perhaps at a somewhat more advanced age than that of the plaster cast, or the variations may be due to the change from a soft material to a hard one.

BENJAMIN F. NEWCOMER

The Baltimore *American* for October 30, 1874, speaks of a bust of Mr. Newcomer, one of the sculptor's executors, but his son, Mr. Waldo Newcomer, does not know of it. It may have been one of the commissions the sculptor did not live to complete.

OLIVER O'DONELL

This bust is known only by the mention of it in the Baltimore *American*.

JOHN RIDGELY

Hampton

This bust is known only by the mention of it in the Baltimore *Sun* obituary. The sculptor is said also to have made portrait busts of children of John Ridgely.

THOMAS A. SCOTT

Philadelphia

The original cast is in the Peabody Collection. The subject was president of the Pennsylvania Railroad.

MRS. THOMAS A. SCOTT

Philadelphia

The original cast is in the Peabody Collection. The Baltimore *Sun* obituary speaks of a bust of the sister of Mr. Scott, also.

MR. AND MRS. HUGH SISSON

These two busts in statuary marble were given to an aunt, Mrs. S. H. Randall, of Baltimore, by the grandson of the sculptor's early patron, and are still in her possession.

SEVERN TEACKLE WALLIS (Plate XIV)

The original cast is in the Peabody Collection. A marble bust of this subject

THE WORKS OF WILLIAM HENRY RINEHART

was presented to the Peabody Institute by Mr. W. T. Walters, and was noted in the Annual Report of the Provost for 1894. It now stands on a pedestal in the entrance lobby and is probably the same item as that spoken of in the *Baltimore Sun* as being in the Walters Collection, February 27, 1891. It is signed: Wm. H. Rinehart. sculpt. 1874. Mr. Henry Walters had a bronze replica made for the Wallis monument in the Baltimore Court-house, and the Peabody Institute owns two bronze replicas in addition. Wallis was the president of the Trustees of the Peabody Institute at the time of his death, and in the opinion of Mr. Henry Walters was "one of the greatest lawyers that Maryland ever produced."

W. T. WALTERS (Plate VIII)

There were three copies in bronze made of this bust. One was at the home of Mr. Henry Walters in Baltimore, one at his New York office, and the third has been lost sight of. The earliest date was 1867. When the present Walters Art Gallery was erected in Baltimore Mr. Henry Walters commissioned the Paris bronze foundry of Barbedienne et Cie. to make a replica twice life-size for the niche over the entrance to the building.

MRS. W. T. WALTERS (Plate V)

A signed bust of Mrs. W. T. Walters is in the possession of the Walters Art Gallery.

MISS WALTERS

This bust was mentioned in the *Baltimore Sun* obituary. Mr. Henry Walters wrote however, that he did not think it was ever finished.

HENRY WHITE

Paris

The original cast is in the Peabody Collection.

DR. JOHN WHITRIDGE

The original cast is in the Peabody Collection.

WILLIAM P. WILSTACH

Philadelphia

This item is now in the Wilstach Collection in Memorial Hall in Philadelphia, the gift to the City of Philadelphia of the widow of the subject. It is of marble and is signed and dated, 1870. The height is 25 inches, the greatest width 22 inches.

THE WORKS OF WILLIAM HENRY RINEHART

[THOMAS] WINANS

This bust was on sale by a Baltimore antique dealer in 1925. It was from the Winans Collection, "Alexandroffsky" Baltimore, and was signed: Wm. H. Rinehart, sculpt. 1870.

The list of portrait busts closes with the mention of one said by Tuckerman to have been in the possession of Mr. J. C. McGuire of Washington, of three casts in the Peabody Collection labelled "A Lady," and of four in the same collection labelled "A Gentleman." Mention must also be made of the busts referred to in the Walters letters and not listed above. In the letter of August 12, 1867, the Oliver and Lurman busts are referred to as having been shipped. In the letter of April 28, 1874, portrait busts of Mrs. Paine, Miss Riddle, and "Little Scottie" are spoken of as being finished. The anonymous casts in the Peabody Collection doubtless require some of these names as labels. The Walters Art Gallery, finally, reports a small bust of the Walters housekeeper which is not signed but which is said to be by Rinehart.

Portrait Figures

BOY WITH BIRD'S NEST (son of Dr. T. H. Buckler)

The date given is 1873, and the original cast is in the Peabody Collection.

BOY WITH ARROW (Cupid), (son of Henry Elliot Johnston)

This statue is of Henry Elliot Johnston, Junior, at the age of two years, and is now in the National Gallery of Art, Washington, as part of the Harriet Lane Johnston Legacy. The original cast is in the Peabody Collection. It is of marble, showing a nude child stringing a bow with one knee on an adjacent tree stump. It is 42¾ inches high, and signed: Wm. H. Rinehart, Sculpt. Rome 1874.

MRS. H. B. GILPIN (Harriet Newcomer, as a child) (Plate IX)

The subject was a daughter of Rinehart's executor, Mr. B. F. Newcomer. The clay model of the figure was made in Baltimore in 1867 (1866?) when Mrs. Gilpin was six years old, was cut in marble in Rome, and reached Balti-

THE WORKS OF WILLIAM HENRY RINEHART

more in 1869. It is life-size and 44 inches high. For a time it was in the home of Mr. Newcomer; now it is in the possession of Mrs. Gilpin at "Scaleby," Clarke County, Virginia. It is reported that one of the Metropolitan Museum of Art Rineharts had a head similar to this one.

The figure is shown easily posed, as the child tries to catch a butterfly which has lit on a bunch of flowers in her left hand. A newspaper criticism at the time of its first showing speaks of how exquisitely the garment is wrought, as if "to cheat the senses into the belief that the texture is of the finest," and of the intense vitality of the entire figure. In 1910 a series of articles on "Baltimore in the Fine Arts" in the *Baltimore News* devotes a day's attention to this charming interpretation of child life. The freedom of handling expressed in the forward movement and spirited swing of the body, and the more descriptive details of hair and drapery are especially noted.

ROBERTSON K. MYGATT (as child)

A seated boy holding a bird's nest was used as the motive for a portrait figure of Robertson K. Mygatt in 1874. It is cut in marble, and signed: Wm. H. Rinehart Sculpt. Rome 1874, Kirtland 1868. It was loaned to the Metropolitan Museum of Art in 1883 by Mrs. Sarah Matilda Mygatt, the mother of the subject. The present owner is Angelo Mygatt. The height is 36 inches.

A. R. SHIPLEY (head in relief)

This plaque is now in the Peabody Collection. The subject was the roommate of the sculptor when the latter was nineteen. It was given to the Institute by the widow, and measures 2 feet from top to bottom. It is of marble and oval in shape.

SELF (head in relief)

The original cast is in the Peabody Collection. A plaster replica is in the Rinehart Classroom of the Maryland Institute, and another, signed by the sculptor and perhaps the original, is in the possession of his nephew, Mr. W. C. Rinehart, Union Bridge, Maryland. The dimensions are given as 21 inches by 17 inches. Taft described the head as that of a "handsome, bearded man with clear cut features."

WILLIAM PRESCOTT SMITH

This portrait figure in bronze was left unfinished by Rinehart at the time of his death; it was completed by F. Volck, who seems to have followed Rinehart's

THE WORKS OF WILLIAM HENRY RINEHART

model closely, though he made one of his own. It was cast in Munich, and set up as a funereal monument at the subject's grave in Greenmount Cemetery, Baltimore. Scharf speaks of how "lifelike" it is.

ROGER BROOKE TANEY (Plate XII)

This seated figure in bronze of the Chief Justice of the United States from 1836 to 1864 stands before the State House Capitol at Annapolis, Maryland. It was executed in 1870 and cast in 1872, having been commissioned by the State of Maryland. A bronze replica was given by Mr. W. T. Walters to the City of Baltimore in 1887, to be placed on Washington Place near the Peabody Institute. The original cast is in the Peabody Collection. It is approximately 7 feet, 7 inches high with a base 5 feet, 2 inches by 3 feet, 8 inches. The pedestal in Baltimore is 6 feet, 4½ inches high.

The figure has been thought by many to be the best of American portrait statues, being praised for its dignity, its correctness, and its monumental massiveness. DeForest prophesies Rinehart's reputation will depend more upon this statue, than on his ideal studies, while Marquand calls the "Taney" one of the most successful public monuments in America.

RICHARD W. TYSON, infant daughter of

This monument was made in Rome in 1863 and is owned by the daughter of Mr. Tyson, Mrs. E. G. Marshall, Roslyn, Pikesville, Maryland. The child is shown lying asleep on a pillow. There is no signature. The material is marble. On loan at the Peabody Institute for a time, it was later given by Mr. Tyson to his sister-in-law, Miss Miriam Howard, and bequeathed by her to her niece, the present owner. The dimensions are said to be those of a nine months' old infant.

Funereal Figures

While one or two of the monuments already discussed have been used for funereal purposes, the group we now come to were intended from the start for such use.

FITZGERALD FIGURES

The items used in the Captain J. B. Fitzgerald lot, Loudon Park Cemetery, Baltimore, are a "Christ," an "Angel of the Resurrection," and two urns, all

THE WORKS OF WILLIAM HENRY RINEHART

in marble. The original casts of the urns, which stand on either side of the vault, are in the Peabody Collection, and dated 1859. The figures of Christ and of the angel are somewhat less than life-size. The form of the urns is that of monumental covered amphorae, with the exergue decorated with symbolic thistle patterns and the upper band of the bodies with Renaissance arabesques. Angel heads project from the junction of the handles and body, and flames rise from the centers of the lids. On each there is a band of figures in relief. One shows Martha meeting Christ, who says, "Thy brother shall rise again." The other shows Martha urging Mary forward, "Come, the Master is calling for thee."

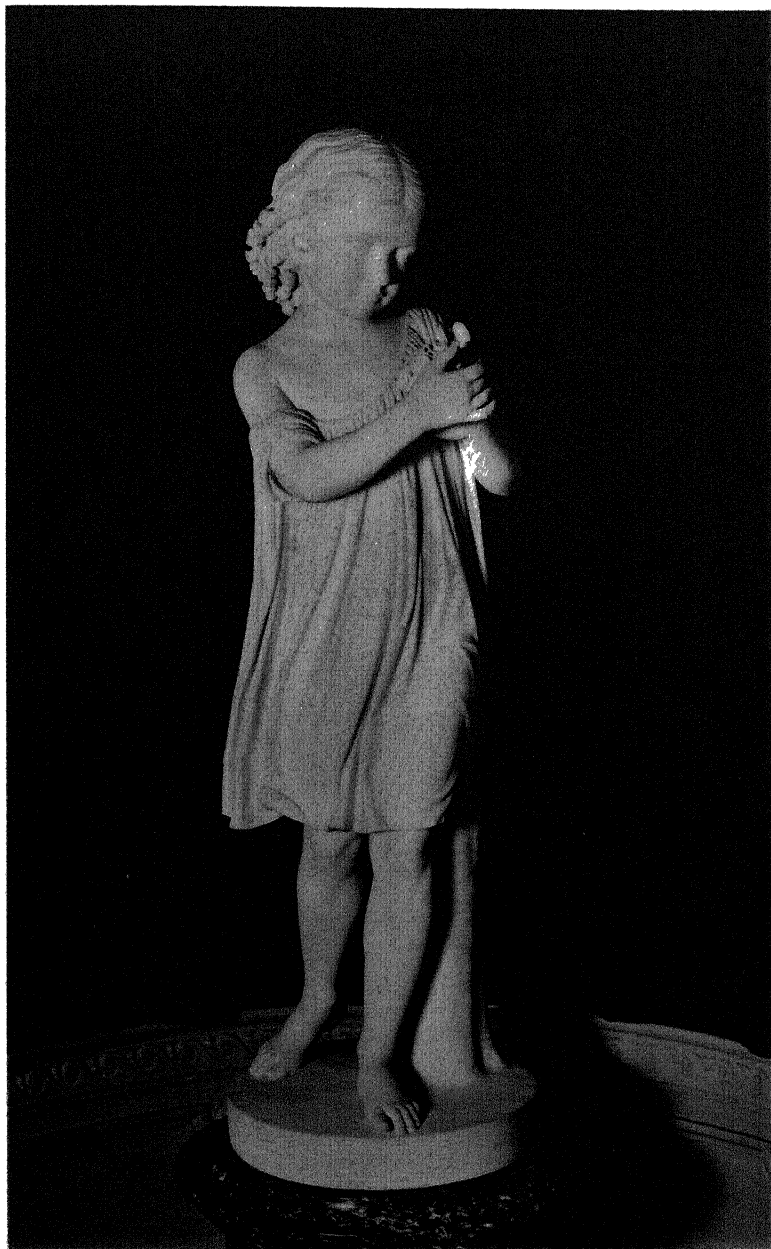
Mrs. E. Thomas Rinehart speaks of the conscious godliness shining from the Hebraic face of Christ as he symbolizes, "I am the resurrection of the life," while the angel announces, "The Lord is risen." On the other hand various awkward details, such as the knee of the rear figure on the second urn indicate an early work. An interesting comparison may be made with the Christ by Thorsvaldsen in the rotunda of the Johns Hopkins Hospital, Baltimore.

PAINE MONUMENT

This figure stands in the Oakwood Cemetery, Troy, New York. It is known as "Victory over Death," "Immortality," and "Women with Wreath of Immortelles." The original cast is in the Peabody Collection. The modelling was done we are told during Rinehart's last Baltimore visit and the cutting in 1874. It is posthumously signed as his last work, Rome 1874. However, the figure is quite similar to his "Strewing Flowers," though immortelles replace the separate flowers and other modifications are made in pose and drapery. The figure was erected at the grave of Julia Dickinson, the wife of John W. Paine (1838-1872). Miller of Munich completed the casting in 1875 after the sculptor's death.

SISSON MONUMENT (Plate III)

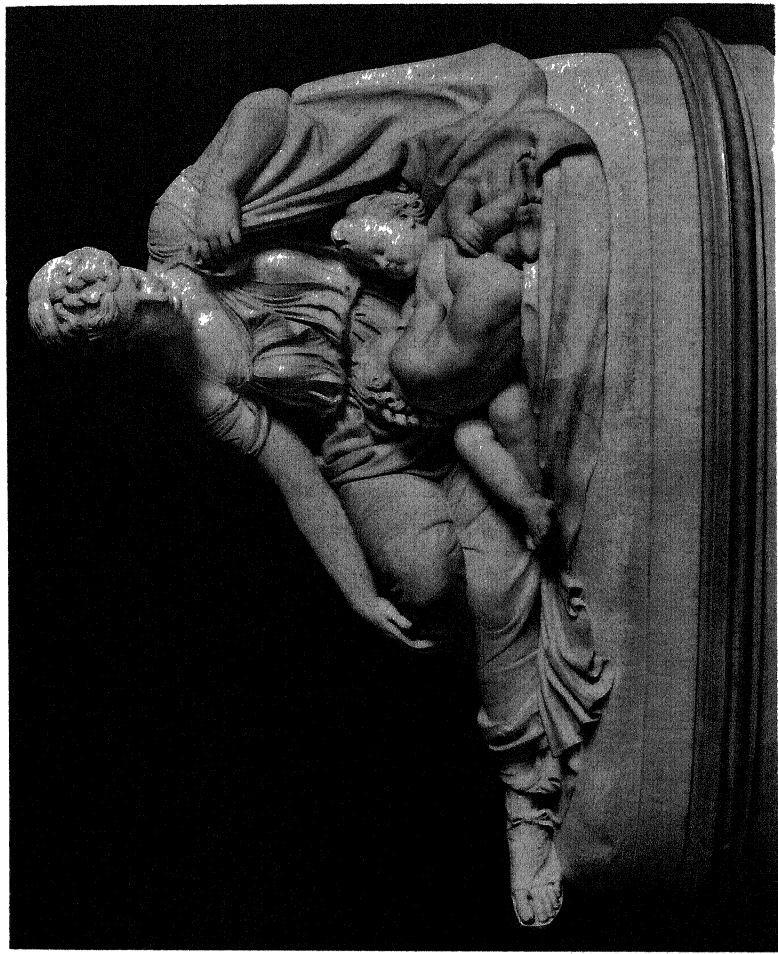
The original cast of this pair of child figures in the Peabody Collection is dated 1859, and seems to justify the tradition in both the Rinehart and Sisson families that the original was made for the sculptor's early patron, and helped to warrant the assistance which was shortly given him. The monument in Greenmount Cemetery is in marble, as are all the replicas to be named. On the other hand, a lady who prefers to remain anonymous recalls a visit to Rinehart's studio in Rome in the winter of 1868 where he was at work on his "Sleeping Children." She writes, "Mr. Rinehart told me the little children were brought to his studio for their mid-day sleep as he studied from life, and they both had



MRS. HARRIET NEWCOMER GILPIN (AS CHILD)

In private possession

A charming study of childhood combined with careful portraiture.



LATONA AND HER CHILDREN. *Metropolitan Museum of Art, New York City*
A study of motherhood, showing Latona with her babies, Apollo and Diana.



ANTIGONE. *Metropolitan Museum of Art,
New York City*

Antigone was the ideal type of womanhood according to the Greek mind. Having accompanied her blind father, Oedipus, until his death, she is here returned to Thebes, where she honors her brother's memory despite the orders of the new ruler, Creon.



ROGER BROOKE TANEY. *Annapolis, Maryland,
and Baltimore, Maryland*

*An impressive public monument to the memory of the Chief Justice
of the United States during the troubled days preceding the
Civil War. His most celebrated decision was rendered
in the Dred Scott case.*

THE WORKS OF WILLIAM HENRY RINEHART

Roman fever but both got well." She believes he gave her the work when it was finished, and that the Sisson and other replicas came later. There are copies in the Rinehart Classroom of the Maryland Institute, Baltimore, and in the Corcoran Gallery of Art, Washington. The last is dated 1874. It may be that the sculptor repeated the subject from time to time with different models, and so spoke of more than one "original." A copy was also owned by Miss Mary E. Garrett, according to the recollection of the sculptor's niece, and if so, was probably sold in the auction sale previously referred to of the M. Cary Thomas possessions in New York in 1919. In the National Gallery of Art, Washington, there is also a copy, the gift of Mrs. Benjamin H. Warder; and finally the School Art League of Baltimore gave a replica to public school No. 54, as recorded in the *Baltimore News* for February 28, 1924. The dimensions are given as 3 feet by 1½ feet for the base and 16 inches for the height.

Tuckerman, our most venerable critic, finds the "Sleeping Children" on one pillow "full of nature and beauty." Taft recalls Chantrey's pair in the Litchfield Cathedral. The delightful heads, chubby arms, the snuggling positions, the good figures, and the careful drapery, as well as the literal mattress and pillow received comment. He thinks that through sentiment and execution a trivial subject has been changed into a work of art. Jean Damp's baby figures, and those in the arms of Paul DuBois's "Charity" are also recalled. Mrs. E. Thomas Rinehart says that the sculptor often spoke of this as one of his most satisfactory efforts, and thinks that it shows, "a sleep so restful and peaceful and quiet as to bring no fatigue even to the watcher." The weathering of the group in Greenmount Cemetery has helped to obliterate some of the neo-classic details, and has rendered the surface beautifully soft and impressionistic.

WALTERS MONUMENT (Plate VI)

The title of this life-size bronze figure, in Greenmount Cemetery, Baltimore, is given as "Strewing Flowers," "Immortality," and "Love Reconciled with Death." It stands on a high pedestal in the Walters family lot. The original cast is in the Peabody Collection. The Peabody catalogue gives as the date for the modelling 1864 and for the casting 1865. Mr. Henry Walters, however, thought the commission was given in 1867, and that it was probably several years afterwards that it was finished. The figure has been generally praised as a masterpiece, Taft considering it "one of the most satisfactory expressions of the American classic school of sculpture." He sees distinction and refinement in the figure, and considers the style of the bowed head Greek in nineteenth-century guise. The commission was given by Mr. W. T. Walters on the death of his wife, ever a helpful friend to the sculptor. Mrs. E. Thomas Rinehart believes

THE WORKS OF WILLIAM HENRY RINEHART

it was the saddest, but sweetest, duty he ever had to perform. The pure womanly beauty, the grace in pose and gesture, the expression blending sorrow, love and peace place the work, she says, "beyond criticism."

WILSON MONUMENT (bas-relief)

This work in white marble was done about 1849 or 1850 while Rinehart was working for Bevan and Son, and shows a female figure rising from the tomb. It was bought by the father of J. Appleton Wilson for the family lot in Greenmount Cemetery. The inscription reads: "This mortal shall put on immortality." It is 9 feet, 9 inches high and rests on a base 4 feet high.

A monumental figure in Mount Auburn Cemetery, Cambridge, Massachusetts, is noted in the *Baltimore Sun* obituary, but it has not been identified.

Miscellaneous Works

BRONZE DOORS *Senate and House Porticos, Capitol, Washington*

From designs and models left by Thomas Crawford who had died in 1857 Rinehart, at the request of the former's widow in 1858, completed these four doors. The task is said to have taken him four years, and we hear that the doors accompanied the sculptor on his return from America, presumably in 1866. The claim that one of the House pair was designed as well as completed by Rinehart is contradicted by the signature of Crawford, to be seen on a photograph of the original clay model. However, one gathers from the difference of style that the House pair was more freely developed by Rinehart than the Senate pair which may have been further advanced at Crawford's death. The casting of the House doors by M. H. Mosman of Chicopee, Massachusetts, cost \$45,000.00; those of the Senate wing, cast by his predecessor, J. T. Ames (1868), which weigh fourteen thousand pounds, are quoted as costing \$56,495.11. This casting was the first of its kind attempted in America, and the unexpected expense may have caused the postponement of the casting of the House pair until the models were rediscovered in 1905. The statements just made are corroborated by one or another of the sources. There is considerable difference, however, between the share credited to Rinehart and that given to Crawford by various writers. Even the latest and one would suppose the chief authority, C. E. Fairman in *Art and Artists of the Capitol of the U. S. A.*, issued by the Government Printing Office in 1927, is inconsistent in his statements on this point, though he would

THE WORKS OF WILLIAM HENRY RINEHART

seem to exclude Rinehart's participation in the Senate pair to any appreciable extent. But Taft, Post, and others speak only of Rinehart's share in the Senate pair. Rider's guide book to Washington gives \$8,940.00 as the expense of the Senate doors prior to casting. The dimensions of each of the doors is 14 feet by 17 feet.

In both pairs one door is devoted to peaceful pursuits and one to martial. The paneling and decorative framing are similar in each case. From the Senate portico the "Laying of the Cornerstone of the Capitol" and "Peace" stand out for grace despite the narrative intent. The panels of the House portico perhaps never reached this level, but the general average is probably higher. An interesting comparison is provided by the "Columbus" doors of the Rotunda, where Randolph Rogers had boldly set out to catch some of the technical beauty of Ghiberti's "Gates of Paradise" in Florence.

The last word in the confused matter of attribution of these doors comes from the Architect of the Capitol who writes:

"Concerning the bronze doors of the House and Senate wings, which on the margin of your letter are referred to as the works of Rinehart, I desire to make the following statement; both the Senate and House bronze doors were designed by Thomas Crawford, photographs of the sketches of these doors made from actual models are on file in the office of the architect of the Capitol. There can, therefore, be no doubt of the doors having been designed by Thomas Crawford. Upon the death of Mr. Crawford in 1858 his widow asked permission to complete the models of these doors of the size necessary for casting in bronze and this commission was granted by the Superintendent of Construction and the work proceeded for sometime, but in 1861 Mrs. Crawford wrote to the office of the Architect of the Capitol stating that hitherto she had employed a German sculptor, Kaupert, to complete the models, but in July 1861 she wrote to the office of the Architect of the Capitol stating that American artists then in Rome desired to have this work done by an American sculptor, and in September 1861 Mrs. Crawford entered into a formal contract with William H. Rinehart to do such work to complete the model for casting in bronze. I have made this explanation in order that you may understand the work of Rinehart upon these doors was simply the execution of the designs already prepared by Mr. Crawford."

TENIERS' SMOKERS (relief)

This school piece has been discussed in a previous place. In 1925 it was in the possession of Miss K. G. Brooks, with a card of identification from Severn Teackle Wallis, dated 1892. Subsequently it was on loan at the Peabody Institute, having been given to Miss Brooks' niece, Rachel Brooks Steele.

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MANTELPIECES

These examples of Rinehart's early work as stone-cutter are more or less problematic as far as attribution goes. In every case there is reason, however, to believe he did them. They are listed for the sake of the completeness and as a possible aid for further investigation.

SISSON HOUSE, 179 Loyola Place (now St. Paul Street, opposite Christ Protestant Episcopal Church), Baltimore.

FORBES HOUSE, 328 North Eutaw Street (now 1030), Baltimore.

WALTERS HOUSE, 5 West Mount Vernon Place, Baltimore.

The mantel was repaired by Rinehart.

MARYLAND ACADEMY OF SCIENCE, Baltimore.

Two mantels in this collection were bought as the work of Rinehart. They are of Carrara marble, 6 feet by 4 feet, 3 inches, and are decorated in ornate floral and scroll design. They are reported to have been said by an "expert" to be the work of the same hand as cut the "Rose." (*See below.*)

LONGWELL HOUSE, Westminster, Maryland.

This residence of John K. Longwell was constructed during the early life of Rinehart. He was employed to erect a marble mantel in the library. The house is now owned by Mr. George W. Albaugh.

MCLANE HOUSE, Charles and Chase Streets, Baltimore.

This house was built in 1871 and was demolished but a few years ago to make room for the present business structure. Mr. Charles E. McLane does not know of any Rinehart tradition in connection with the house, and the late date of the house makes his statement seem plausible. However a local antique dealer believes that he has found tax bills on the house dating from 1863 and that the style of the mantels makes the Rinehart attribution possible.

MARYLAND HISTORICAL SOCIETY, Park Avenue and Monument Street, Baltimore.

When this building was still a private residence it was occupied by Enoch Pratt. The curator of the Maryland Academy of Science thinks that the crafts-

THE WORKS OF WILLIAM HENRY RINEHART

manship of the mantels is to be identified as similar to that of the mantels in his keeping. (*See above.*) He thinks the similarity is especially notable in the case of a wooden mantel having a design of wheat, corn and a scythe for its center panel. (He also reports a model bench in a Mount Vernon Square house as attributable to Rinehart.)

THE WILLIAMS HOUSE.

This house is owned by Mr. Henry Williams. The mantels are said by the present director of the Rinehart School of Sculpture to be "evidently the work of Rinehart."

ST. ANNE'S PROTESTANT EPISCOPAL CHURCH

Annapolis, Maryland

The colonial church of this parish was burned in 1857. The present structure was erected on the same walls the following year, a Mr. Nelson of Baltimore being the architect. The Rinehart work includes the carved capitols of the nave, columns and pilasters, the altar, and the baptismal font, all of limestone. The capitols are Doric in style, the altar, about 7 feet by 4 by 4, is decorated with carved mouldings and panels and symbols, and the font is composed of a goblet, a square base and a fluted column support, and is marked on its four sides by the four symbols of the Evangelists. This information comes from the son of the senior warden of the church at the time, who recalls his father's enthusiastic references to his good fortune in securing the sculptor's services. He believes the design and carving to be "as beautiful . . . as anything of their kind, certainly in this country."

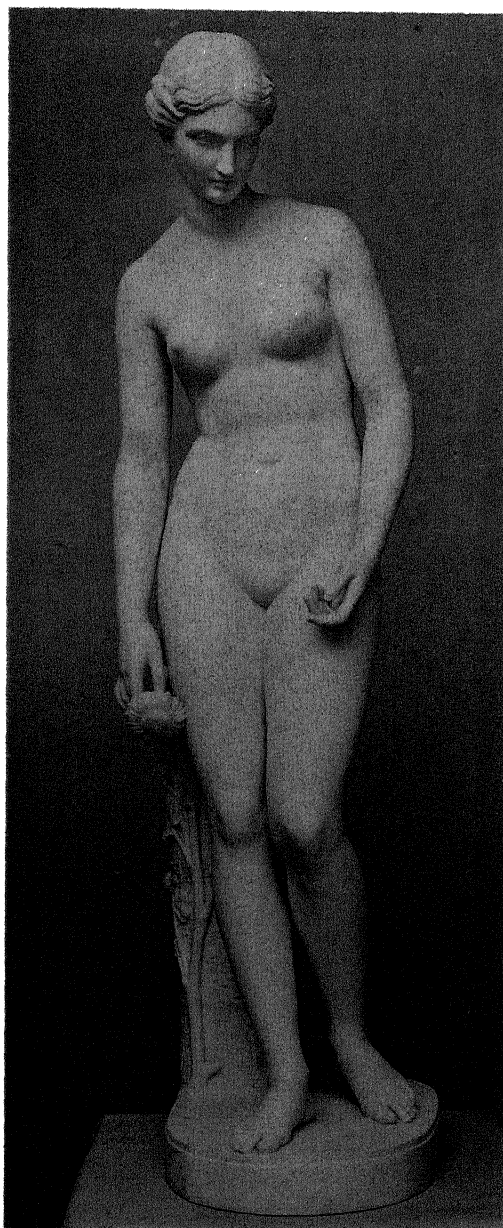
ROSE (a model for a marble relief design)

This model was evidently intended as the center insert of a mantel. It is now in the possession of the Maryland Academy of Science. The story that goes with it says it was made while Rinehart was still an apprentice—for his first private work. It was given the Academy by Percy Meredith Reese, the President Emeritus, to whom the sculptor had given it. Its history, written in pencil on the back of the block, is now much obliterated. This plaque and a companion one were said to have been made by the young stone-cutter at his own home, the other one going into the Mary E. Garrett Collection. The dimensions are given as 9 by 8½ inches.

THE WORKS OF WILLIAM HENRY RINEHART

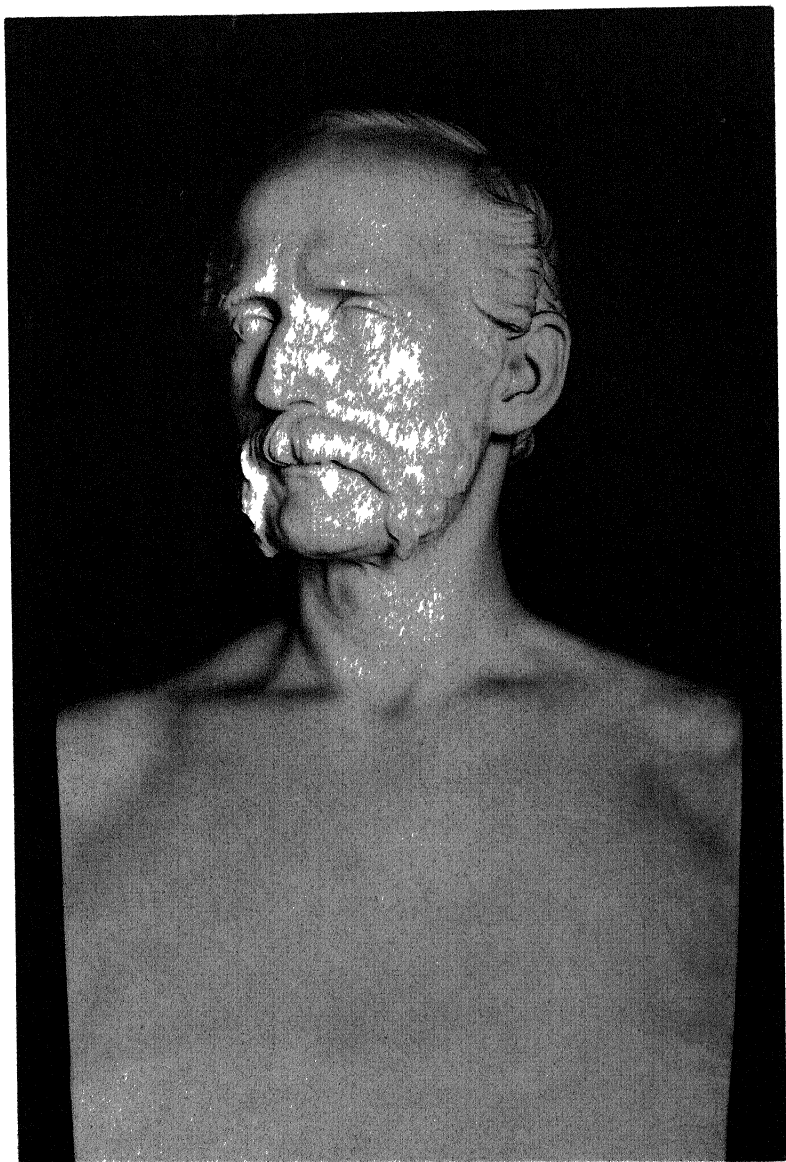
Perhaps under the head of miscellaneous work should also come the mention of an unknown figure which is spoken of in a contemporary newspaper as destined for the most prominent position in the centennial celebration in Philadelphia (1876). A likely guess is that this honor went to the recently exhibited "Clytie."

Criticism of Rinehart's Works



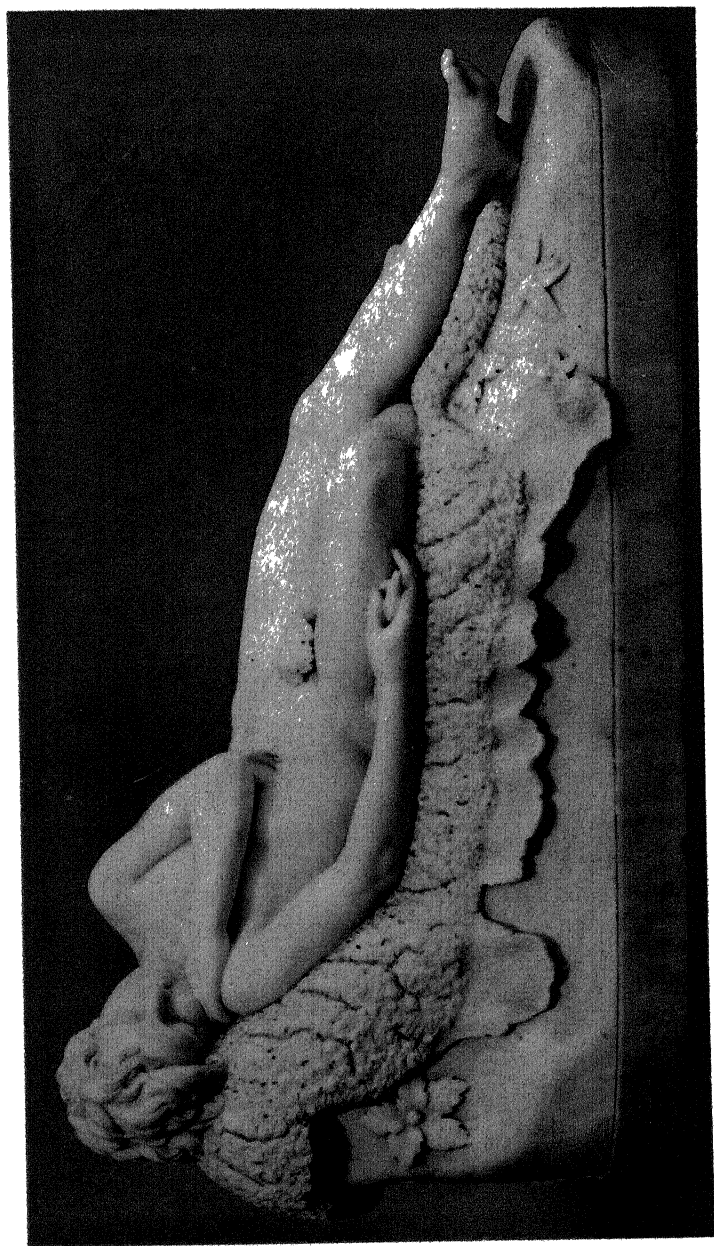
CLYTIE. *Peabody Institute, Baltimore, Maryland*
Metropolitan Museum, New York

Clytie was a sea nymph whom Apollo loved. When he had deserted her, she won immortality by ever gazing in his direction and being changed into a sunflower as a reward for her constancy.



SEVERN TEACKLE WALLIS. *Peabody Institute,
Baltimore, Maryland*

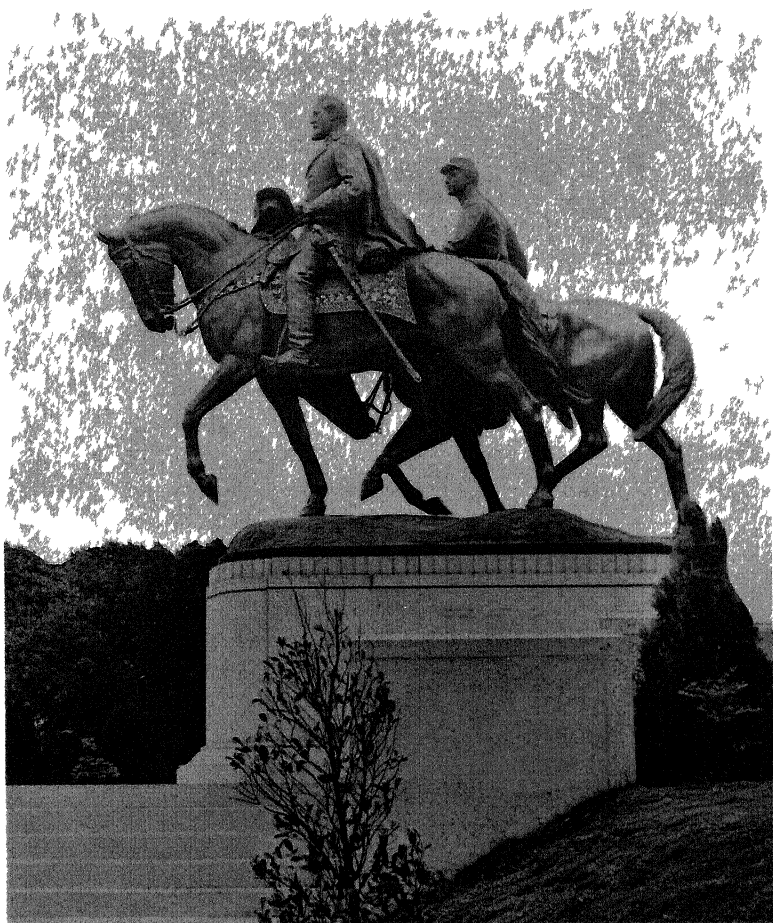
*Wallis was a noted Baltimore lawyer and leader in local culture
during the middle of the last century.*



ENDYMION. Greenmount Cemetery, Baltimore, Maryland

The bronze replica of a design originally in marble was placed over the grave of the sculptor.

Endymion was the shepherd lad of Mt. Latmos to whom Zeus gave the boon of eternal sleep. By night the goddess of the Moon visits her beloved.



LEE MONUMENT. *Dallas, Texas*
Alexander Phimister Proctor

PLATE XVI

Criticism of Rinehart's Works

WRITING in the summer of 1931 the present biographer summarized the achievement of Rinehart, the sculptor, thus (*Dictionary of American Biography*, xv. 616-7):

"The style of Rinehart's best work is neo-classic, modified by a sensitiveness and refinement which marks it off from the classicism of his older colleagues on the one hand as much as it does from the growing realism of his younger contemporaries on the other. The comparison of Powers' 'Greek Slave' and Palmer's 'White Captive' with the 'Clytie' will make the point clear. Saint-Gaudens knew him when he was at work on the 'Latona.' Homer Saint-Gaudens in his life of his father notes that he mentions Rinehart alone of all the classicists whom he met in his student days in Rome. The younger sculptor remarked the dignity and breadth and power of the composition of 'Latona,' qualities not usual in the work of a classicist. . . . Lorado Taft says that in his day he was doing the most beautiful sculpture that any American had yet produced in Italy. In the field of portraiture the massive seated figure of Chief Justice Taney remains one of America's most successful public monuments. In funereal art the 'Endymion' in bronze wears well, unless one would exclude even restrained sentiment from such works. Among his ideal figures, the 'Clytie,' the 'Leander' in the Riggs Collection, and the 'Woman of Samaria' in the Walters Collection promise to survive the changing tastes of the critics, marked as they are by a fragile beauty which brings the story of classicism in American sculpture to a close expressed in a wistful poetry of form."

Were one to apply the frame of reference of the modernist to Rinehart's works, the result might well be devastating. The appeal of surface, texture, and volume is at times adequate, but seldom compelling. The visual and tactile senses are not stimulated so much as the memory. The strength is not that of emotional force or of allegorical meaning; it is that of gentle connotations.

Were one to test Rinehart's works, however, by the triple standards

CRITICISM OF RINEHART'S WORKS

of technical skill, imaginative idea, and successful transference of an experience from an artist to a spectator, the result would be reassuring. In marble and in bronze he not infrequently expressed a subtle mood plastically and is as certain to encourage re-creation of that mood on the part of the spectator today as he did fifty years and more ago. In the world of significant experience, times do not change. Rinehart played his shepherd's pipe with Arcadian sweetness.

In the mass of criticism which has been written about Rinehart as a figure in American sculpture, it is interesting to trace the changing emphases as the different generations see reflected in his work, or missing therefrom, their own predilections. As background for the survey it may be well to recall the pertinent remarks of J. J. Jarves who in 1855 saw more clearly than most critics. He pointed out that sculpture in America was limited to the human figure, that no great artists were at work, and that there were only clever men, whose work none the less was leading to a revival by the infusion of new beauty and greater truth of finish. In statuary, he said, single truths of expression or pretty fancies were being put into marble, but the dangers of clever imitations of the antique or of clever rendering of living models were not always being avoided. Rinehart's works must have been heartening to him as they began to appear in the sixties and seventies.

Tuckerman, writing in 1866, does not mention Rinehart among the notable American sculptors, though he speaks of Crawford, Greenough, Powers, Story, Akers, and Palmer. But by the time of his death Rinehart's star was in the ascendent. The posthumous critics resort to poetic diction as they describe the "dreams of a poet." Boyle speaks of one "whose songs arrested in their upward flight stand forever before us in forms of marble." His early death was universally lamented. The obituary written in the *Baltimore Sun* says he was among the most distinguished artists America had produced, with a high reputation both in England and in America. Editorially, we read in the same paper, "His sun seems to have disappeared, as it were, at noonday, but it has left behind proofs of creative power and lustre which will not

CRITICISM OF RINEHART'S WORKS

soon pass away." He had worked his way, it adds, to the highest walks of art in the recognized artistic capital of the world. The obituary written in the *Baltimore American*, quoting from the *Baltimore Bulletin* of the previous week, says his clearness of conception and swiftness and precision (of execution) account for the volume of his work, each marked by firm, bold handling. In the "Clytie" only was a high imaginative ideal expressed, but all of his works showed purity, dignity, grace, and an increasing poetic power. He left his noblest statues slumbering in the quarries.

The next generation saw his work as "coldly academic," the smooth and highly polished surfaces, the literal details, and the patent sentiment as passé. The writers admitted the poetic charm in the conceptions and the refined modelling, but thought that it was enough to say he belonged to the Canova school. Sturgis early in the present century says it is owing to the sculptors themselves that since 1880 slaves, captives, Egyptian queens, rain, dew, and sunflowers are not desired by the public, who want serious and significant works, a type of criticism which is ever made by one generation of that just passed.

The change comes with Taft's reappréciation in his *History of American Sculpture*, with Mrs. Adams' *Spirit of American Sculpture*, and with Post's *History of European and American Sculpture*. Mrs. Adams speaks of Rinehart's "beautiful classic works." Post puts Rinehart with the "Italianates" (as opposed to the "Progressives") in the generation which matured before the Centennial, a satisfactory classification if one is not frightened by names. He says he was the best of the Conservatives, superior to others of his group in every technical aspect, and that he showed more than they a refinement, warmth, feeling, and loving enthusiasm for the human body as a vehicle of plastic expression. Taft in an address before the Municipal Art Society in Baltimore on November 17, 1914, said, "Beauty first entered into American sculpture with Rinehart."

The Rinehart Scholars

The Rinehart Scholars

ACCORDING to the Rinehart will, as has been indicated, the residue of his estate was left in the hands of his trustees, Messrs. W. T. Walters and B. F. Newcomer, to "apply according to their best judgment to the promotion of interest in and cultivation of taste for art." The fund was invested by them and allowed to accumulate for nearly a generation, increasing from approximately thirty-nine thousand dollars in 1873 to an amount figured at eighty-three thousand dollars par value and ninety-five thousand dollars market value in 1891. (At the present time the value is reported to approach two hundred thousand dollars.) The fund was then conveyed by the Rinehart trustees to the trustees of the Peabody Institute of Baltimore and accepted at the February meeting of the latter in the same year, being placed in the charge of a Rinehart Fund Committee, composed of W. T. Walters, Chairman (*ex-officio* as Chairman of the Art Committee with whom the new committee was designed to act), D. C. Gilman, and T. W. Hall. Thus was Rinehart's aim "to help others as he had himself been helped" realized, and the name of the Maryland sculptor once more brought prominently into public notice.

But still the question of how to use this now large sum of money was unsettled. The idea of a Professorship of Fine Arts at the Peabody Institute was quickly given up, as that institution was already withdrawing from the general educational field with the development of Johns Hopkins University; likewise, the idea of starting a school of sculpture as the nucleus of a school of Fine Arts, coordinate with the Conservatory of Music, was modified to the extent of attaching the proposed school of sculpture, not to the Peabody Institute, but to the art school which had long functioned successfully in the city, the Maryland Institute. It was decided to start by founding scholarships for the dispatch of worthy applicants to Rome or to Paris. Richard M. Hunt (who died shortly after and was succeeded by J. Q. A. Ward), Daniel C. French, Charles F. McKim, E. H. Blashfield, and Augustus

THE RINEHART SCHOLARS

Saint-Gaudens were invited to advise with the Rinehart committee in this matter. One scholarship was to be offered to enable study in Rome, and one in Paris, each paying one thousand dollars annually, and tenable for four years.

Pursuant to these initial plans, A. Phimister Proctor was awarded the Paris scholarship in 1895 and Hermon A. MacNeil the Roman scholarship a year later. In November of 1896 the Rinehart School of Sculpture, as a department of the Maryland Institute, was opened with the appointment of Charles J. Pike as instructor. Subsequently, the Fund was drawn upon for annual prizes to the most promising of the students in sculpture, for travelling summer scholarships in Europe, and, as it continued to grow, was increasingly able to aid all that concerned sculpture and sculptors in Maryland. These more general activities have included commissions given young sculptors just back from abroad (for example, the "Poetry" and "Music" panels in the Concert Hall of the Peabody Institute, purchased of Hans Schuler and J. Maxwell Miller shortly after their return); the purchase, casting, and donation to the city of Edward Berge's "On the Trail," made for the St. Louis Exposition, and now in Clifton Park, Baltimore; the financing in large part of the exhibition of American sculpture shown in the Mt. Vernon Squares, Baltimore, in 1923, and so on. The exhibit just mentioned was held under the joint auspices of the Baltimore Museum of Art and the Peabody Institute. It was composed of noted works from the recent National Sculpture Society exhibit in New York, and included compositions by many former Rinehart scholars, starting with Proctor and MacNeil. The latter was president of the National Sculpture Society at the time.

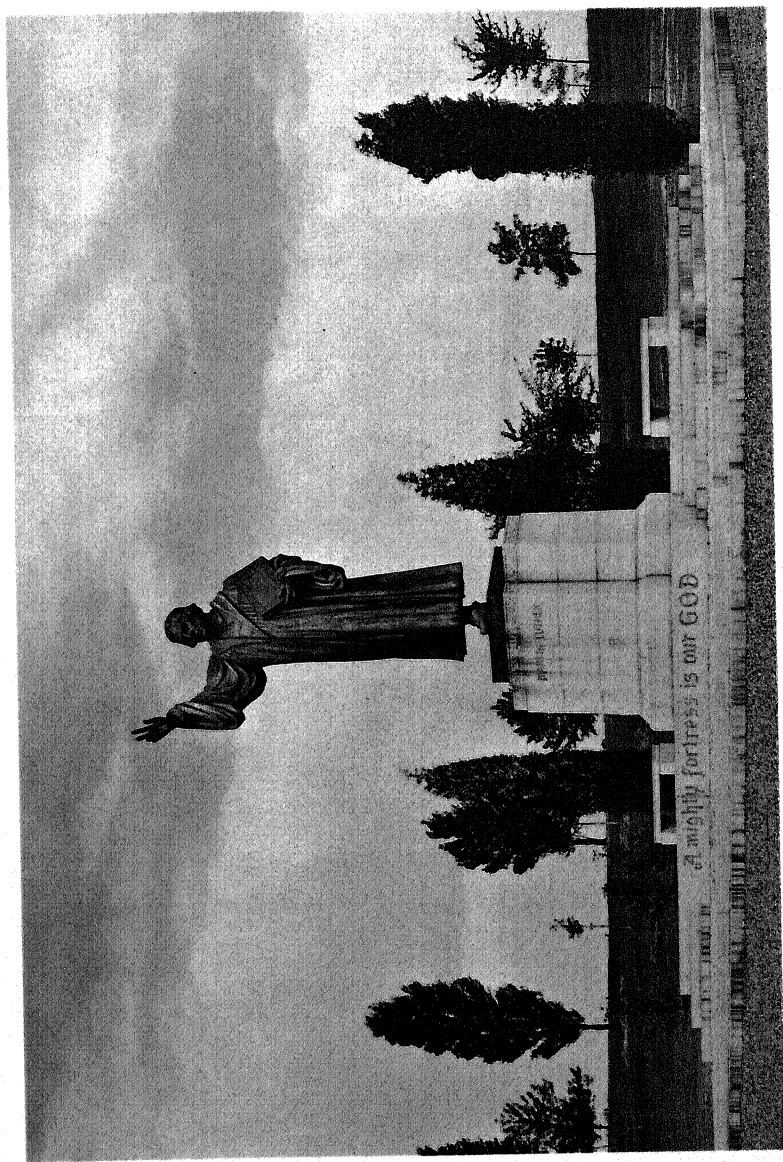
The conditions under which the European scholarships have been awarded have changed from time to time in the light of experience. For instance, finding that two thousand dollars (to which the annual stipend grew at one time) for four years was rather more than could be advantageously used by the young sculptors, the trustees decided to give the scholarships the form of fellowships to the American Academy in Rome, without precluding the possibility of Paris appointments at some future time.



SUN VOW. *Metropolitan Museum of Art, New York City*
Hermon Atkins MacNeil



ORPHEUS AND EURYDICE. *Peabody Institute, Baltimore, Maryland*
Joseph Maxwell Miller



LUTHER MONUMENT. *Baltimore, Maryland*
Hans Schuler



FATHER DUFFY MONUMENT. *Times Square, New York City*
Charles Keck

THE RINEHART SCHOLARS

The Annual Reports of the Provost to the Trustees of the Peabody Institute contain sundry items of interest, until they cease after 1916. The 1898 Report, for example, says that MacNeil's "Primitive Chant" is on exhibition, and that Miss Grace L. Rinehart (the sculptor's niece) had been granted funds to continue her study at the Rinehart School of Sculpture. A "plaster slab showing in high relief a figure of heroic size rising from the ocean" reached the Institute from MacNeil's studio in time for the 1899 Report. By 1901 Charles Keck is in Rome and Hans Schuler and J. Maxwell Miller are in Paris as scholars, and Ephraim Keyser has been appointed the instructor in the Rinehart School of Sculpture (to be succeeded in 1923 by J. Maxwell Miller, while Miller's fellow-student in Paris, Hans Schuler, became director of the Maryland Institute in 1926). With the 1906 Report, the payments are being made to C. Percival Dietsch at Rome. J. Edgar Stouffer's establishment in Paris is recorded in 1908, as also the payment of five hundred dollars to each Schuler and Miller as one-half of the amount due for the Concert Hall panels. Cavacos appears as a prizeman in the Rinehart School of Sculpture in 1909 and 1910, Conlon in 1911. By 1912 they are both Rinehart scholars in Paris. In 1915 the Rinehart medallions, "Morning" and "Night," are purchased from the Fund for \$369.50, as already noted. Finally in 1916 Renier is established at the American Academy in Rome, and Berge's exposition study is being cast for Clifton Park.

Subsequent to the reports, Gaetano Cecere (1920) was appointed Fellow at the American Academy at Rome by the Rinehart Committee, on the recommendation of the Academy; and in 1923, William Alvin Meyer, of Maryland, already prizeman at the Pennsylvania Academy of Fine Arts, was similarly designated. Still later, Joseph Kiselewski and Sidney B. Waugh received appointments, followed by Robert J. McKnight, Gifford MacGregor Proctor, and John Amore.

As we turn from the matter of the Rinehart scholarships to the work of the Rinehart scholars, it is interesting to note that the work of the Rinehart scholars as a group has been remarkably varied, being academic only in the sense of being well trained. There is little evi-

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dence, from the days when MacNeil was modelling the "Primitive Chant" in the shadow of the Vatican, or Proctor his wild animals of the western plains on the banks of the Seine, that the sculptors who have won this outstanding award have been other than helped by it.

The Rinehart scholarships have been held by the following persons. The time and place of tenure is also listed.

A. PHIMISTER PROCTOR (1895-1900, Paris)
HERMON A. MACNEIL (1896-1900, Rome)
J. MAXWELL MILLER (1900-1905, Paris)
HANS SCHULER (1900-1905, Paris)
CHARLES KECK (1900-1905, Rome)
C. PERCIVAL DIETSCH (1906-1910, Rome)
EDGAR J. STOUFFER (1907-1911, Paris)
GEORGE CONLON (1911-1916, Paris)
EMANUEL CAVACOS (1911-1915, Paris)
JOSEPH E. RENIER (1915-1920, Rome, American Academy)
GAETANO CECERE (1920-1923, Rome, American Academy)
WILLIAM ALVIN MEYER (1923-1926, Rome, American Academy)
JOSEPH KISELEWSKI (1926-1929, Rome, American Academy)
SIDNEY B. WAUGH (1929-1932, Rome, American Academy)
ROBERT J. MCKNIGHT (1932-1935, Rome, American Academy)
GIFFORD MACGREGOR PROCTOR (1935-1937, Rome, American Academy)
JOHN AMORE (1937-1939, Rome, American Academy)

PROCTOR

Alexander Phimister Proctor was born in Ontario, Canada, in 1862, of Scottish ancestors on his father's side and of English (resident in America since 1644) on his mother's. The father had migrated from the highlands of Scotland to Canada when he was eighteen years old and settled there for a few years. He soon moved his family to Iowa. Subsequently they moved again, this time to Denver, and here the boy became acquainted not only with prospectors, miners, hunters, trappers, and cattle-men, but with the Ute Indians, who at times passed through the town with fresh Sioux scalps at their belts. In the

THE RINEHART SCHOLARS

Civic Center of the Denver of today, Proctor's "On the War Trail" and "Bronco Buster" recall the impressions of those days. He was soon riding with the cattle, prospecting and mining on his own account. He even remembers a period of service as deputy sheriff on an occasion when "mine jumping" was being attempted, as well as a trip through hostile Indian country accompanied only by his horses and dogs.

His earliest efforts in the field of art began with the encouragement of his father when he was five years old. Later he took lessons with Harrison Mills of Denver and decided on sculpture as his favorite medium. Selling his homestead he went to New York, and studied at the Academy of Design and the Art Students' League. While painting in water color, he also started modelling, "A Stalking Panther" and a "Fawn" being the result.

With the approach of the World's Fair Proctor was summoned to Chicago by Francis D. Millet, for whom he did an equestrian Indian and cowboy, lions for the Fine Arts Building, and many animals for the bridges. During a period of residence in Paris a number of small bronzes, including a "Dog with Bone" and a new "Fawn" were completed. He was summoned home by Saint-Gaudens to make the working models for the horses of the Sherman and Logan statues. The Rinehart appointment took him once more to Paris, where he studied with Injalbert and Puech. The "Pumas," which have rested on bases too high for them ever since their placement at the entrance to Prospect Park, Brooklyn, were finished before his return, as well as his "Indian Warrior" and more small bronzes.

Once again, as in 1893, expositions provided him with opportunities for displaying his talent. He contributed to both the Pan-American Exposition at Buffalo and the St. Louis Exposition, and modelled a quadriga for an American pavilion at the Paris Exposition of 1900. In these early years of the new century he also designed the "Tigers" for Nassau Hall at Princeton, the "Buffaloes" for the Q-Street Bridge, Washington, the "Lions" for the McKinley monument in Buffalo, and some low relief portraits. More recently his time has been devoted to large figures, portraits, equestrian statues, and eques-

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trian groups. "Roosevelt as a Rough Rider" at Portland, Oregon, the "Pioneer" on the campus of the University of Oregon at Eugene, the "Circuit Rider" at Salem, Oregon, the Denver groups already mentioned, and the "Pioneer Mother" at Kansas City are examples. For the modelling of the last-named group, Proctor was invited to spend a year in Rome with his studio at the American Academy. Small bronzes have continued to interest the sculptor, as well as the less known portrait reliefs of George D. Pratt, Gifford Pinchot and others. A somewhat novel subject is the "Indian Girl" where a nude figure is introduced, one casting of which was made for placing in the Botanical Garden, Brooklyn, one in Iowa, and one on the Pacific coast.

The style of Proctor's early animal studies reached a climax in the Princeton "Tigers," where the naturalistic treatment of one who understands animals is modified by the technical skill of the Paris-trained student, and by growing ability to compose with monumental simplicity. Of his equestrian figures perhaps the "Roosevelt as Rough Rider" is the most representative. The controlled spirit of the horse, itself of masterly design, and the "calmly resolute personality tingling with vitality" of the rider, are successfully coordinated. The most satisfactory of the Indian studies is perhaps the "Fountain Figure" at Lake George, New York, with its broad naturalism in pose and modelling. Of the equestrian groups the "Pioneer Mother" has been more successful in controlling the episodic elements inherent in the subject, and has more effective expression of animal and human types than is to be found in the work of any other sculptor. In the mother and child on the back of a weary horse, led by the young husband and accompanied by a second horse and a grizzled trapper, the observer finds the movement, the controlled spirit, the open composition of Proctor's later style. In these last years the equestrian movement of "Til Taylor, Sheriff" at Pendleton, Oregon, and of "Robert E. Lee" at Dallas, Texas (Plate XIV), illustrate the easy mastery of a mature style. His continued ability to model architecturally is evidenced by the colossal ox-heads designed as keystones for the Arlington Memorial Bridge, Washington.

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From 1899 when Saint-Gaudens spoke of Proctor as "the coming man" until the present, the first Rinehart scholar has sought to express in motion and line and mass the spirit of the vanishing West. In many cases he has succeeded in giving sculpturesque validity to his picturesque experience.

MACNEIL

Hermon Atkins MacNeil was born in Massachusetts in 1866. An uncle was an engraver and gem-cutter. The future sculptor's first training in art was at the State Normal Art School near Boston. From here he went to Cornell University as instructor in modelling. A period of study in Paris with Chapu and Falguière followed, terminating with his recall to America as the White City developed at Chicago for the Columbian Exposition. He helped Philip Martiny who was decorating the Agricultural and Art Buildings, and was given two figures of his own on the Electrical Building. The next three years were difficult ones in a Chicago aesthetically exhausted for the moment. MacNeil had become interested in Indian studies and had a welcome opportunity to try his skill when he was commissioned to model four bronze panels for the Marquette Building. They treat of events in the life of the Jesuit missionary to the Indians, and reach a climax of effectiveness in the "Burial" panel. In 1926 MacNeil reverted to the same subject, but this time in the form of a monumental group composed of Marquette, Joliet, and an Algonquin, set up at a busy center of Americanization in the great melting-pot of the West. Meanwhile he was teaching at the Art Institute, and was planning his marriage to his gifted pupil, Carol Brooks, when he was offered a Rinehart scholarship to Rome. Here he spent four years maturing his Indian motifs. The "Sun Vow" (Plate XVII) was the result, a level which in some respects MacNeil has never exceeded. He attempted to show the Indian as fundamentally a human being, without omitting the gravity of his race, the sadness and the child-like emotional instability of the type. It was the Indian of the Lake region, one gathers, rather than the type of the less cultivated plains further west. On his

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return from Rome, MacNeil settled in New York where he has remained since, except for a year as Visiting Professor in the Academy in Rome. From time to time he has taught at the Pratt Institute in Brooklyn, and at the Art Students' League and the Academy of Design in New York.

As in the case of Proctor, it is possible to follow MacNeil's development in terms of exposition sculpture. He did some pedimental work at Paris, designed the official medal at Buffalo, the spectacular Cascade Fountain at St. Louis, and the unforgettable Column of Progress at San Francisco, suggestive of the Trajan Column in Rome. The column was 160 feet high and supported a vigorous bowman at the top, silhouetted against the sky. Bas-reliefs at the top by MacNeil and at the base by Isadore Konti provided the chief sculptural success of the Fair.

Portrait monuments have bulked large in MacNeil's work. The McKinley monument in Columbus was an early success, especially satisfactory in the simple dignity of the central figure. The Ezra Cornell monument at Ithaca, the John W. Alexander memorial relief in New York, and the relief on the Washington Arch in Washington Square, New York, designed as companion to Alexander Stirling Calder's work on the opposite pylon, are later samples. In the Hall of Fame of New York University are his portrait busts of Roger Williams, Rufus Choate, James Monroe and Francis Parkman. Also really a portrait monument is "The Coming of the White Man" at Portland, Oregon, where an Indian of the Multonomah tribe, by his own proud bearing and the excitement of the attendant, suggests the unseen newcomer.

Monumental groups are represented by the "Marquette," already mentioned, the "Army" and "Navy" pylons of the Parkway in Philadelphia, some fifty feet high with figures massed around the bases, and the "Pilgrim Fathers" monument at Waterbury, Connecticut. More recently the pedimental group of the Supreme Court Building in Washington makes clear that sound tradition can now be assumed in American sculptural output.

THE RINEHART SCHOLARS

MacNeil is often happy in his small designs in low relief. The current United States Government quarter-dollar illustrates the point, as does the seal of the National Sculpture Society, "Into the Unknown," showing a sculptor thought of as a woman chiselling her way into a blank mass of stone. Reference should also be made to his continued output of small bronzes, many of which repeat the features of his early Indian studies, and of his portrait busts at times revealing in their polychromy and aloofness Renaissance ideals in modern dress.

MacNeil's style as a sculptor is obviously one of sanity. With facile technique, a gracious feeling for form, and a fluid ability to compose, he usually succeeds in attaining his objective. Occasionally he reaches beyond this sobriety, as in the picturesque charm of the "Pilgrim Fathers" or the archaic power of the Flushing, Long Island, war memorial, or the sudden lift of the Column of Progress. But usually he reports his experiences as one would rather expect a sculptor of skill and sensitiveness to do. Of recent date has come the frieze inside the entrance of the Missouri State Capitol. Semicircular in form, some hundred and thirty feet long, and over seven feet high, the commission provided the opportunity to model scores of life-size figures in an interpretation, with the help of allegory and archaeology, of the story of white civilization replacing that of the Red Man. The sections devoted to Indian life have a rather obtrusive resemblance to Mayan design, but the greater part of the continuous procession with its flattened figures, richly outlined in shadow, suggest transitional Greek work, which is to say sculptural design at its best. A final note is deserved by a five-foot model for a Lincoln monument. If the sculptor is able to transfer to his final figure the gracious power and simplicity of this study of Lincoln as a young orator, he will add one more interpretation of Lincoln to the comparatively few possessing sculptural significance.

MILLER

Joseph Maxwell Miller was born in Baltimore in 1877. He studied at the Maryland Institute and at the Charcoal Club of Baltimore. As

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Rinehart scholar in Paris he worked at the Julien Academy and under Verlet. From this period abroad comes the "Orpheus and Eurydice" (Plate XVIII), a cast still exhibited in the Library of the Peabody Institute, and showing unusual facility and power in composition. Shortly after his return he completed for the Concert Hall of the Peabody Institute the Poetry panel, where the sensitive grace of his later work began to appear.

While Miller was successful in his occasional public monuments and in figures of heroic size, notably in the heroic granite "Evangelists" made for the tower of Corpus Christi Church, Baltimore, his finest work is probably to be found in his reliefs. Here the thoughtfulness of his conception, the subtle charm of his style, and the skilfully liquid quality of his planes is combined with keen insight into character. The medallion of Cardinal Gibbons, replicas of which are to be found in the Vatican Collections, the Pennsylvania Academy of Fine Arts, and the Metropolitan Museum of Art in New York; and the Trimble and Jenkins and Thayer medals, and the overmantel reliefs in the Gilman Memorial Hall at the Johns Hopkins University, come immediately to mind. The panels for the Mausoleum at Greenmount Cemetery, Baltimore, and the memorial to Harold Randolph, late director of the Peabody Conservatory of Music, Baltimore, are perhaps his masterpieces. They possess the assurance of Greek design.

The lovely "Head of a Girl" in the Walters Collection, Baltimore, strikes an aristocratic note, while the bust of Cardinal Gibbons at the Catholic University, Washington, and at the American College in Rome, emphasizes his ability as portrait sculptor. Mention should also be made of the delightful, spirituelle bronzes which issued from Miller's studio. "Starlight" is an example.

Miller, as has already been mentioned, succeeded Ephraim Keyser as head of the Rinehart School of Sculpture in 1923, and was Visiting Critic at the School of the Corcoran Gallery of Art in Washington as well. He died in 1933.

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SCHULER

Hans Schuler was born in Alsace-Lorraine in 1874. After his family settled in Baltimore, he studied at the Maryland Institute and at the Charcoal Club. As Rinehart scholar to Paris he studied at the Julien Academy and under Verlet. Since his return he has settled in Baltimore, where for more than thirty years he has been prolific in the production of all sorts of sculptural commissions, both civic and private.

From his earlier days is the "Ariadne" of the Walters Collection; "Paradise Lost" of the Peabody Collection; and "Memory" for the Riggs lot in Greenmount Cemetery. In these the young sculptor is finding his way as he masters modelling, composition, and the significance of his subject. He has since finished numerous funereal figures which have given a certain homogeneity to the cemeteries of Baltimore. "Pheidippides," a skilful anatomical study, saved by the naturalness of the swooning position as the valiant runner clutches his chest for breath, has been placed in the Marburg lot in Druid Ridge Cemetery, Baltimore. The "Angel of Death" in the Oppenheim lot in the Baltimore Hebrew Cemetery, is another of his successes in this difficult field. The bronze figure is shown walking down a step or two, moving softly. Again in Loudon Park Cemetery, "Life of Man is but the Turning of a Leaf" in the Krug lot suggests the Sybilline meditation and reticence of Saint-Gaudens' masterpiece, the Adams Memorial in Washington.

In the field of portraiture Schuler's power and plastic sense appear in his early Osler bust at Gilman Hall, Johns Hopkins University, his Goucher bust for Goucher College, his George Peabody bust for the Hall of Fame, New York, and his more recent Henry Walters bust. The Buchanan Memorial in Washington and the Johns Hopkins monument in Baltimore represent his mature style. The spacious stone setting of the former and the powerful massing of the allegorical bronzes form an effective architectural and sculptural decoration of a scarcely exciting subject. In the case of the Hopkins Memorial the portrait bust set on the top of a classical pylon with seated allegorical figures

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and semicircular steps at the base forms the climax of a design of adequate dignity and significance. The Martin Luther monument on an ideal site for heroic sculpture at an entrance to Druid Hill Park, Baltimore, is doubtless Schuler's masterpiece (Plate XIX). The dominating personality of the Reformation leader is here plastically expressed in massive fashion.

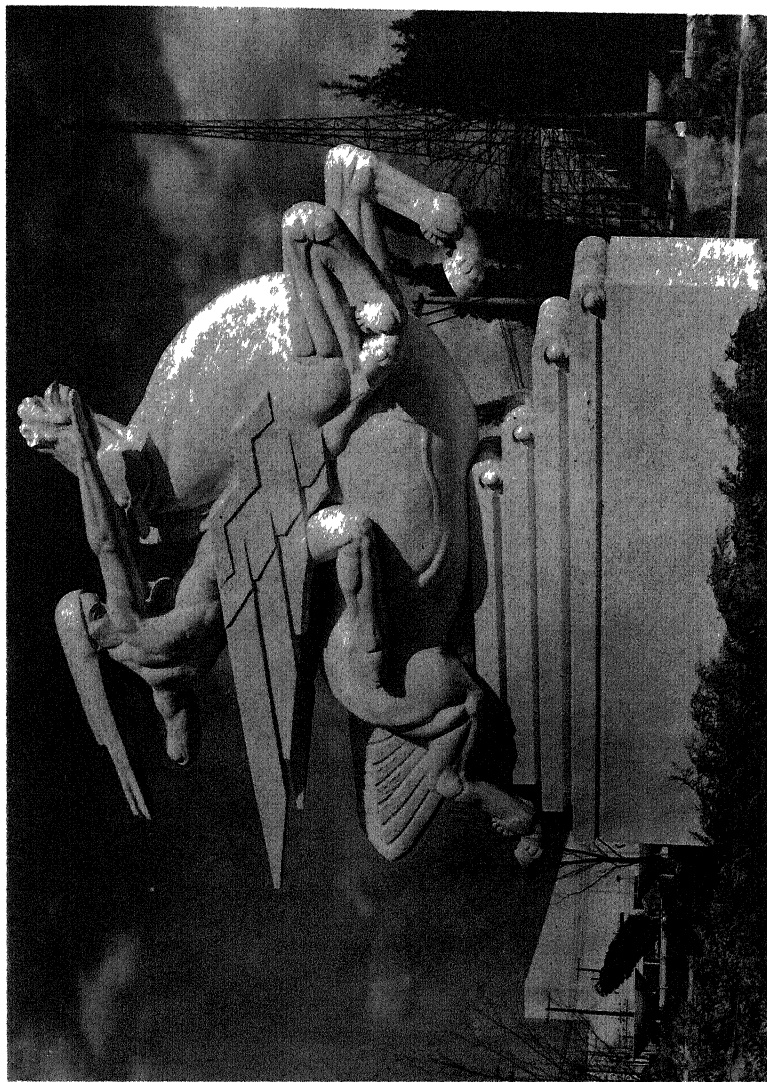
In the model of the "Four Horsemen of the Apocalypse" shown at the National Sculpture Society Exhibition in 1929 Schuler attained ease and grace without losing his native vigor. It is hard to recall a more convincing group of horse and rider figures in recent times. As one turns to the sketch book of a painter to see informal moments revealed and enjoy the freshness of his inspirations, so one looks to the small bronzes of the sculptor. Schuler's are marked by a sort of piquant charm which is quite diverting. "Narcissus" is a happy instance.

Schuler is now the director of the Maryland Institute in Baltimore.

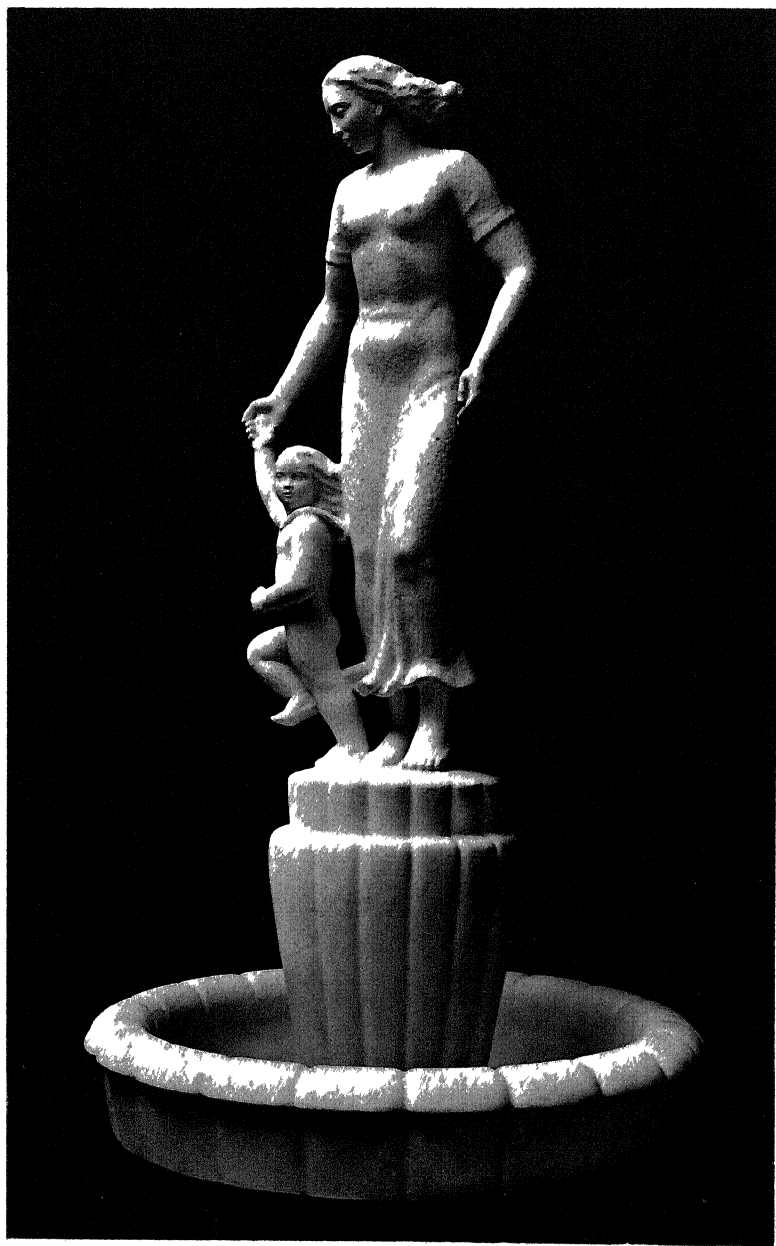
KECK

Charles Keck was born in New York City in 1875, a member of a family of craftsmen. He studied at the National Academy, and at the Art Students' League. Next he worked with Philip Martiny and for five years was assistant to Augustus Saint-Gaudens. In addition to his residence in Rome while Rinehart scholar, he has studied in Florence, in Greece, and in Paris. His studio has long been established in New York and thence to both Americas have been sent a number of public monuments and memorials, notable for the ability of their designer to compose in heroic size without losing scale, and to remain mindful of the requirements of natural lighting. On the other hand, his smaller works indicate his delight to fashion details with the craftsman's nicety of finish. The architectural motivation of many of his works should also be pointed out.

If Keck's public monuments are examined first, the Washington Monument, Buenos Aires, the Stonewall Jackson and the Lewis and



SPEED. *New York World's Fair*, 1939
Joseph Emil Renier



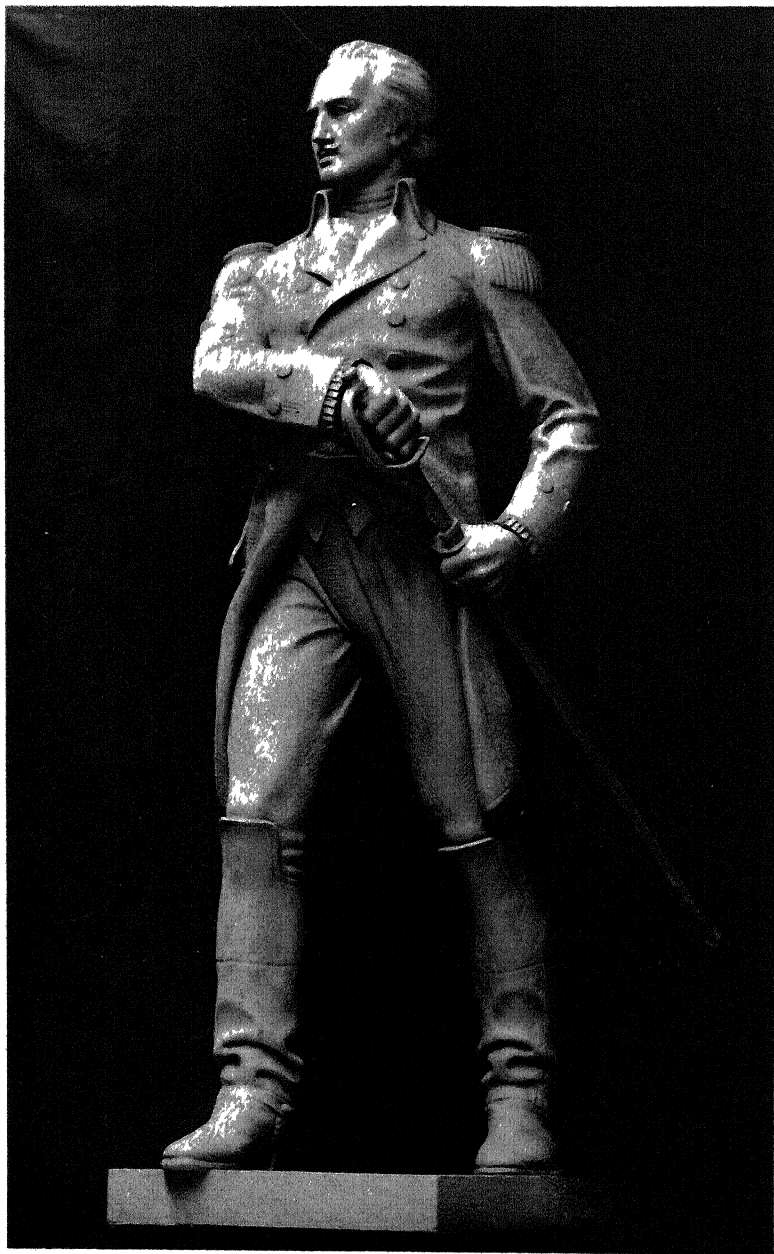
AMERICAN WOMANHOOD. *New York World's Fair*, 1939

Gaetano Cecere



NOVICE
William Alvin Meyer

PLATE XXIII



PULASKI MONUMENT. *Milwaukee, Wisconsin*
Joseph Kiselewski

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Clarke monuments at Charlottesville, Virginia, the Booker T. Washington monument at Tuskegee, Alabama, and the "Amicitia" at Rio de Janeiro stand out. The last-named monument rises 62 feet and overlooks the harbor from its site on the Avenida Presidente Wilson. The observer will note especially the nervous grace of the "Jackson," an outstanding equestrian design; the plastic, if obvious, allegory back of the "Booker T. Washington," as the Negro leader draws the veil of ignorance from the eyes of his fellows; and the ability to build monumentally in the "Amicitia." One might also mention many soldier's memorials, monuments to industrial and labor leaders, as well as the Andrew Jackson equestrian monument at Kansas City. The Father Duffy memorial recently unveiled in Times Square, New York (Plate XX), promises to honor for generations to come the beloved chaplain of the "Fighting 69th" in the World War. In the Edison Memorial at Eagle Rock, New Jersey, Keck uses the motive of a colossal obelisk ending in the hands of the inventor giving light to the world, symbolized by a globe.

In the field of relief design, the overmantel facing the entrance of the University Club in New York catches some of the slow beauty of Greek funerary art. The fountain in the Richard Norton garden brings to mind the fresh joy of Renaissance child forms, and the Patrick Henry, Elias Howe, and Madison portrait busts in the Hall of Fame show the sculptor's ability to see and to interpret character. In the field of medallion art Keck designed the gold dollar for the San Francisco Exposition in 1915, and the half dollar for the Philadelphia Sesquicentennial.

In his architectural sculpture Keck becomes more creative. The pylons of "Science" and "Letters" which mark the entrance to the Columbia University campus at 116th Street and Broadway, and the "Mohammed" on top of the Brooklyn Museum are examples; also the figures on the city halls of Pittsburgh, Wilmington, and Oakland. Combining relief technique with architectural decoration, the sculptor in the Educational Building at Albany successfully suggests meaning; in the Bronx County Building, New York, he abstractly adorns; in the

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long frieze for the Jackson County Court-house, Kansas City, he unrolls history with plastic rhythm.

The outstanding illustration of his craftsmanship are the great chandeliers at the Educational Building in Albany, one of which is decorated with children at play, the other with children at work. Without attempting a modernistic design, he yet satisfies the demand suggested by the source of the light, the wide setting given the metal fixtures, and the significance of the building.

DIETSCH

Clarence Percival Dietsch was born in New York in 1881. He studied painting at the New York School of Art under William M. Chase and sculpture with Attilio Piccirilli. Following his term as Rinehart scholar at Rome, he was appointed Fellow at the American Academy for an additional year. Since his return to America in 1910 he has established studios near New York and at Palm Beach, Florida.

The Peabody Institute possesses his "Athlete," representative of his scholarship days. His first important independent commission was for the Besso family in Rome, Italy. He designed a memorial monument for them, and made portraits in bronze of Salvatore Besso and of Signora Besso for the Besso Library. At Palm Beach he has combined his talents. For example, at the Cosden House he has sculptured panels illustrative of Ponce de Leon's search for the Fountain of Youth, and at the villa of Mrs. Edward Randolph he has designed murals for a music room. During the War he was associated with Miss Winifred Holt in her work for the blinded soldiers, receiving a medal from the French Government for his efforts. A portrait of Miss Holt at the Lighthouse, New York City, recalls the association. Architectural panels for Rice Institute, Houston, Texas, and sculptural work on the Ver Meer Studios, New York City, illustrate another phase of his versatility. There is also the Deep River war memorial in Connecticut and the Dolphin Fountain at Palm Beach to record. Commissions for portraits, decorative reliefs, and fountains are thus giving Dietsch the opportunity to mature his fluent style. The "Mourning Woman"

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exhibited at San Francisco in 1929 suggests the possibilities, as well as the dangers, of modelling with a paint brush.

STOUFFER

J. Edgar Stouffer was born in Baltimore in 1881. After a promising career at the Rinehart School of Sculpture, he went to Paris as Rinehart scholar. The Peabody Institute possesses "*L'Abandonnée*" as his scholarship work. Settling in Baltimore after his return from abroad he produced many small bronzes of artistic interest. In 1923 he exhibited "*The Festival of the Grapes*," a relief, and "*Pan and Goat*." The latter and a "*Dancer*" were exhibited at the Baltimore Museum of Art in 1926 as a loan from the Levy Collection. He died in 1934.

CONLON

George Conlon was born at Mount Savage in Maryland in 1892. He studied at the Maryland Institute prior to his award of the Rinehart scholarship to Paris, where he studied with Injalbert and with the American sculptor, Paul W. Bartlett. After the tenure of the scholarship he established his own studio in Paris. The Peabody Institute possesses "*David*," a fountain group, a "*Nymph and Young Fawn*" and several other small bronzes from his student period. The lively "*Nymph and Young Fawn*" shows a skilful exploitation of modern bronze technique. In the 1926 Exhibit at the Baltimore Museum of Art a "*Torso*," by Conlon, characterized by great power of modelling, was loaned by the Peabody Institute. Conlon also is acquiring fame for his portrait busts, from the one made before he left Baltimore of Governor Edwin Warfield to the one of Colonel Lindbergh made during the flyer's brief stay in Paris in 1927. The latter has been placed in the American Embassy in Paris.

CAVACOS

Emanuel Cavacos was born at Kythera, Greece, in 1885, coming to America in 1903. After studying painting for four years at the Maryland Institute, with instruction in modelling as a side line, he turned

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to sculpture on the advice of Ephraim Keyser, and won the Rinehart scholarship to Paris in 1911. Here he studied with Coutan and Peter. Except for a visit or two in recent years when he was exhibiting in America he has continued to live in Paris. He is the husband of Evelyn Carty, a French pianist. His "academies" include "Aspiration," on loan at the Enoch Pratt Library, Baltimore, "Penseur" in the Peabody Institute, and "Douleur" in the collection of Queen Marie of Roumania. Cavacos' special fame rests upon his figurines—especially of subjects shown as dancing, ecstatic, abandoned—and upon his portrait busts. These works and a fountain or two, and the scope of his rather precious style are seen, now in bronze, now in marble, and now in terra cotta of Tanagra. The key, perhaps, to an understanding of one phase of his style is found in the fact that he exhibits in the Salon des Humoristes in Paris.

Cavacos' reputation began with the completion of his "Penseur," first shown in the Salon in 1914. His popularity grew with his widely heralded rendering in bas-relief of the beautiful legs of Mademoiselle Mistinguett, a celebrated Parisian dancer, of whom he also made an intriguing portrait bust. But it was with the International Exposition of the Decorative Arts in Paris in 1925 that Cavacos' peculiar style became widely known. His "La Danse," "Le Baiser" and especially "La Source du Baiser," a fountain design, won a silver medal. Since America was not officially represented at this Exposition, the Cavacos works were shown in the Greek pavilion. "Les Arabesques" is another typical work in his quite delightful manner—male and female figures intoxicated with life dance on tip-toe apart from each other, the lines of their bodies opposed as "a harp to the winds." Color tints add their quota of charm to his designs. Of more virility, but still fragile, is his "Strength and Suppleness," showing a male figure balancing a female figure aloft—the vaudeville of sculpture, presented with disarming freshness. Successful portrait busts include those of Boucot, the Parisian comedian, and of Herbert Adams Gibbons, the American journalist.

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RENIER

Joseph Emil Renier is a native of Union City, New Jersey, of Belgian parentage. He was born in 1887. Since his student days under Victor Rousseau, Brussels, and his Rinehart scholarship in Rome he has established a studio in New York. His chief work at the Peabody Institute, entitled "Ages of Man," is marked by flat planes and telling outlines. He has been successful with his garden figures and latterly with architectural sculpture as seen in "Pomona." The metopes of the new Post Office Building in Washington and the relief decorating the State Building, at Dallas, Texas, suggest his maturing style. He is now Assistant Professor of Drawing at the Yale School of Fine Arts. His "Speed" (Plate XXI) has a prominent position at the New York World's Fair, 1939.

CECERE

Gaetano Cecere was born in New York in 1894. He studied under MacNeil and others at the National Academy and at the Beaux Arts Institute of New York prior to his Rinehart scholarship at Rome. At the Peabody Institute is a "Fountain Group," forwarded from Rome. He is now established in his own studio in New York City. Already his work is to be seen on a number of public monuments. The John F. Stevens monument at Summit, Montana, with its stalwart dependence on its material for effectiveness, and war memorials at Princeton, New Jersey, Plainfield, New Jersey, Astoria, Long Island, and at Audenarde, Belgium, are examples. At Youngstown, Ohio, the pedimental group of the Stambaugh Auditorium is also by Cecere. In the field of medals he has gained recognition. The plaque struck by Princeton University in 1926 in honor of her three Signers suggests "stern Colonial simplicity" in its modelling. More recently a medal for the Art Students' League in New York and a winning design for the Soldiers' Medal for Valor of the United States Army show the same ability to design with a restraint almost abstract. Indeed it is this expression of vital emotion by essential lines and masses which characterizes his style thus far—a style which may easily grow mannered. One is still a

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little too aware of the archaic formulas from Greece and the Near East. Nor is the facility of Wildt altogether missing. But there is evidence in the models shown in 1929 in San Francisco, as well as in the Stevens monument, that he is successfully using light and color and material as well as rigid design and simplified forms to attain his purposes. His "Boy and Fawn" shows his skill at garden sculpture, and his "American Womanhood" (Plate XXII) at the New York World's Fair, 1939, his ability to compose creatively.

MEYER

William Alvin Meyer was born in Illinois in 1892. His childhood was spent on the Eastern Shore of Maryland. He studied at the Maryland Institute under Ephraim Keyser and Hans Schuler and at the Pennsylvania Academy of Fine Arts under Charles Grafly, and won the Cression travelling scholarship and subsequently the Rinehart scholarship to Rome. In 1923 he was the recipient of the sculpture prize of the American Academy.

Meyer has appeared in recent sculpture exhibits with some regularity. In 1927 he had a one-man show. Fountains, statuettes, and heads, some finished, some still in plaster, provided the types. The titles were more academic than the modern, yet individual, style of the works themselves. Notes made at the time suggest the modifications which the young sculptor was applying to time-honored formulas. A "Joan of Arc," a marble bust, was thought debonair, with a simplified Renaissance cast; an "Eleanor," decorative and subtly surfaced. "Hylas at the Spring," a well head, was redolent of Greek vase processions. The "Peter Pan" fountain, and the "Egyptian Water Maidens" revealed the more inventive skill of the sculptor with their freely balanced grace and rhythm. More in touch with modern canons was the Oriental symbolism of the "Indian Moon Girl" fountain, the abstraction of "Solveig," and the hieratic archaism of the "Novice" (Plate XXIII).

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KISELEWSKI

Joseph Kiselewski was born in Browerville, Minnesota, in 1901. He studied with Lee Lawrie, and in Paris under Paul Landowski and Henri Bouchard. Before the award of the Rinehart scholarship in 1926, he had been associated with Lee Lawrie, Whitney Warren, Edward McCarten, Edward F. Sanford, and Ulrich Ellenhusen.

Already the list of his finished work is impressive. The Pulaski monument in Milwaukee (Plate XXIII), the pediment sculptures of the Commerce Building in Washington, and the sculpture for the George Rogers Clark memorial, Vincennes, Indiana, and the Bronx County Court-house, New York, are worthy of note. Various memorial designs and garden figures suggest his pleasing facility, while the "Madonna and Child" for Rosary College, River Forest, Illinois, illustrate his skill in religious sculpture. A style derived by abstracting from reality seems to be his present mode of expression.

WAUGH

Sidney Biehler Waugh was born in 1904 at Amherst, Massachusetts. After a period at the Massachusetts Institute of Technology he turned to sculpture, studying in Rome, Fontainebleau, and for two years in the studio of Henri Bouchard in Paris. He became the Rinehart scholar in 1929. Since his return he has been achieving success in glass sculpture, richly decorative in design.

The younger men, McKnight, Proctor, the son of the first Rinehart scholar, and Amore, who is still in Rome, have yet to prove their right to a place in the worthy succession of Rinehart scholars, as promise gives way to achievement.

Thus the love of beauty which Rinehart interpreted according to his own insight and the taste of his own day is being fostered through the generations. Truly, though the hand of the workman is still, his spirit yet lives and continues to inspire his fellow-men in ever fresh works of plastic art.

Appendices

A. GENEALOGICAL TABLE

B. BIBLIOGRAPHY

C. RECORDS IN RINEHART FAMILY BIBLE

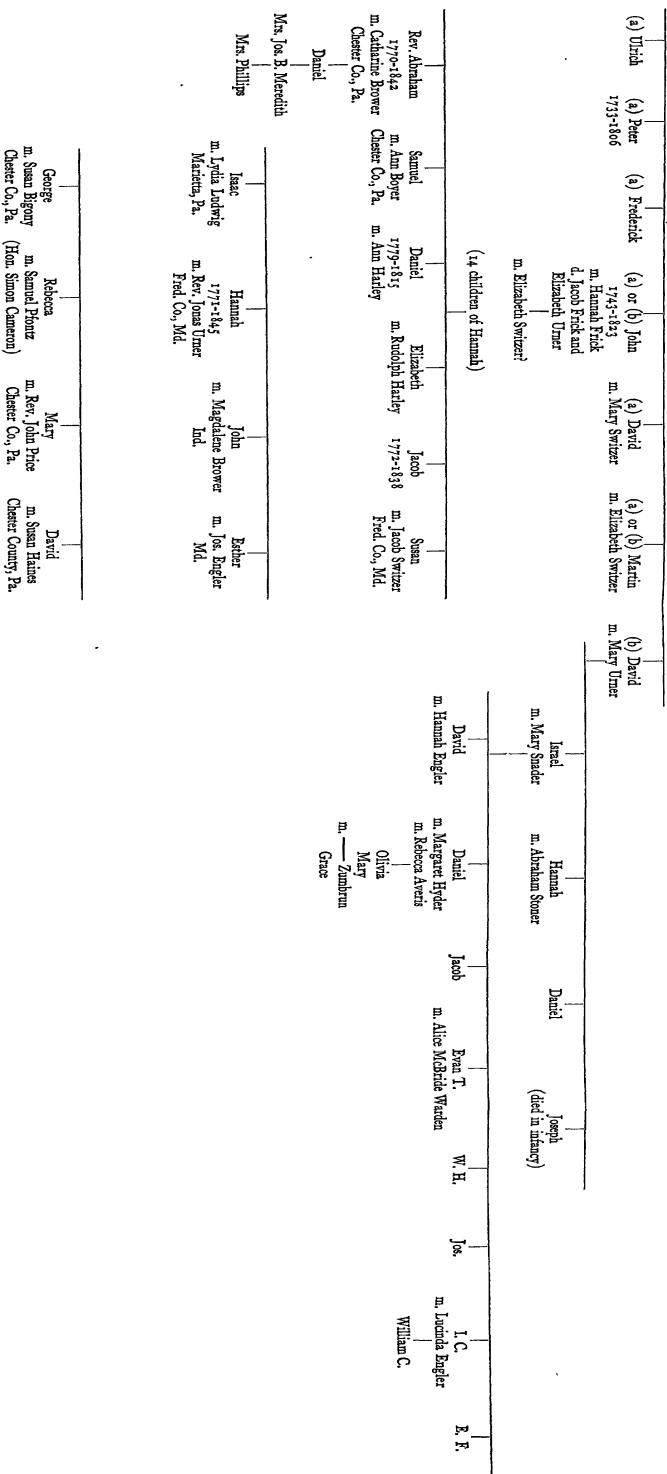
D. LETTERS FROM HENRY WALTERS

E. RINEHART WILL

F. NOTES FROM BALTIMORE DIRECTORIES

Appendix A

Ulrich Rinehart 1709-1787
III. (a) (b) (c)



Appendix B

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Appendix C

EXCERPTS FROM RINEHART FAMILY BIBLE

[Owned by William C. Rinehart]

ISRAEL RINEHART (*Autograph*) FAMILY RECORD

Marriages: Israel Rinehart Senior and Mary Rinehart were joined In The Holy Bonds of Matrimony Twenty-fourth October Eighteen hundred & Sixteen. The difference of their ages when Married was 5 Years 3 Months & 24 Days.

Births: William Henry Rinehart was born Thirteenth September 1825 A.D.

Deaths: (W. H. R.) Departed this life Oct. 28th 1874 at Rome, Italy.

(M. S. R.) Departed this life December 15th 1865 Aged 68 years 1 month & 26 days

[All above in Israel's hand.]

(I. R.) Departed this life November 21st 1871 Aged 79 years 4 months 26 days.

Appendix D

LETTERS FROM HENRY WALTERS

H. WALTERS

Room 916, Empire Building, 71 Broadway, New York

White Sulphur Springs, W. Va.,
October 4th, 1923.

Mr. W. S. Rusk,
Department of the History of Art,
Wells College
Aurora, New York

My dear Sir:

Your favor addressed to me from Roland Park on July 7th did not reach me until my return from Europe.

I fear that I cannot be of much service in the matter of giving you information regarding Rinehart and his work.

As a very young child, I remember my Father and my Mother talking about him and his work. Appleton's Cyclopaedia, Scharff's Chronicles and Howard's Baltimore state that he worked on his Father's farm and afterwards came to Baltimore and took up stone cutting. I recollect that he worked in a stone cutting yard where the principal work was tombstones, and my Father's attention was attracted to the artistic manner in which he handled the work entrusted to him. It must have been in 1854 or '55 that my Father decided to send him to Rome and supply him with funds during several years thereafter. We lived in Paris from 1861 to 1865 and I recollect that Rinehart came up two or three times from Rome and spent a week or ten days with us, returning to Rome. He came back to America about 1867, at which time he made a very fine bust of my Father, Mr. William T. Walters. He remained several years in America at this time and I think returned to Rome about 1873, where he died on October 28, 1874. He was born in Frederick County, Maryland, September 13th, 1825.

The noted Sculptor, St. Gaudens, who served with me for many years as a Trustee of the American Academy in Rome, told me that when he first went to Rome Rinehart was of the greatest service to him and that it was Rinehart's practice to assist in every way that he could all of the young Americans who came to Rome to study sculpture or art.

When Rinehart died his Will was found, under which he made my Father, Mr. W. T. Walters, and B. F. Newcomer, of Baltimore, Trustees of a sum amounting to about \$40,000, desiring them in their discretion to use the income from it to assist young men to go abroad where they might have the same ad-

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vantages which he had in Rome for studying art. At once the Trustees used a small part of the income for the purpose suggested in the Will, but they invested the larger part of the income for many years in securities until the principal of the fund amounted to over \$100,000, at which time they gave up the Trusteeship by conveying the fund to the Peabody Institute of Baltimore, who now administers the Fund through a committee known as the Rinehart Committee. General Lawrason Riggs, President of the Peabody Institute, is also Chairman of this Rinehart Committee, and I know will be very glad to give you any information which he had in regard to Rinehart.

Rinehart died of old Roman Fever, which he contracted by staying in Rome too late in the Summer. These were the days before the Roman Campagna was drained, which destroyed the germs leading to this fatal disease. He usually spent his Summers in Florence or in travelling around through Italy and other parts of Europe.

All the records which we had in our office relating to Rinehart were destroyed in the great Baltimore fire. The only thing that I have been able to find in my office in Baltimore that the fire did not destroy was a letter dated the 30th of October, 1874, written by my Father to Mr. Herriman, a mutual friend of his and Rinehart, who lived and died in Rome. I quote the letter, as follows:

"I can hardly tell you how shocked and distressed we all have been here the past several days at the intelligence in relation to poor Rinehart—yesterday culminating in your telegram announcing his death.

"I have to write you in great haste to say my mind has turned to you at once as the person and the only person to aid us in settling his affairs. I have assumed also if Mr. Rinehart expressed any wish it must have been in conformity with my conclusions.

"I therefore enclose you herewith certified copy of Mr. Rinehart's Will with power of attorney to represent the Executors attested by the Italian Consul. I trust you will not feel I have been presumptive in the course I have taken especially when it is seen the destiny of Mr. Rinehart's estate is to serve the cause of art.

"Of course we shall be anxious to hear from you by letters the details in regard to our dear friend's last days.

"Not knowing your exact address we shall direct these papers to care of Messrs. Maquay, Hooker and Co.

"Present please my kind regards to Mrs. Herriman.

"Respectfully

(Signed) W. T. Walters"

Yours very truly,

(Signed) H. WALTERS

APPENDICES

H. WALTERS

Room 916, Empire Building, 71 Broadway, New York

Professor William Sener Rusk,
Department of Modern Arts,
Dartmouth College,
Hanover, New Hampshire.

March 5th, 1926

Dear Sir:

I have your note of February 19th, which has only reached me today, regarding the biography you are preparing of Mr. William Henry Rinehart for the Peabody Institute Centenary Memorial.

I am glad to give you such information as I have, as follows:

1. *The Woman of Samaria* is a life-size statue in marble executed by Rinehart in Rome upon an order from my Father, Mr. William T. Walters. It is at my house in Baltimore, 5 Mt. Vernon Place. My recollection is that the order was placed with Rinehart some time between 1860 and 1870.
2. *Bust of Hahnemann*—I have no knowledge whatever regarding same.
3. *Bust of S. Teackle Wallis*—I think this bust in marble is at the Peabody Institute, of which Mr. Wallis at one time was Chairman of the Board of Trustees. I had a copy of it made in bronze, which was placed on the top of a tall pedestal in the Court House at Baltimore with a life-size female figure placing a wreath of flowers by the side of the bust, the same being erected as a commemorative monument to one of the greatest lawyers that Maryland ever produced.
4. *Bust of William T. Walters*—Three copies in bronze were originally cast; one is now at my house at 5 Mt. Vernon Place, the second one is at my office at 71 Broadway, New York, and the third one I have lost sight of. When I erected the building for my Galleries in Baltimore, the collections in which were started by my Father, I treated the building as a commemorative structure to him and had the house of Barbedienne of Paris enlarge a copy of this bust to twice life size and placed it in a niche over the main entrance. Rinehart made this bust in 1873.
5. *Bust of Miss Walters*—I don't think that this was ever completed. Certainly, I have no recollection of ever having seen it.
6. *Strewing Flowers*—This was executed by Rinehart upon an order from my Father and was cast in bronze in life-size and stands on a high pedestal on the burial vault of the Walters Family in Greenmount Cemetery, Baltimore. The order to Rinehart was given for this figure in 1867, but I think it was several years before it was completed.

Yours very truly,

(Signed) H. WALTERS

Appendix E

WILLIAM H. RINEHART'S LAST WILL AND TESTAMENT

WILLIAM H. RINEHART (Bachelor) a native of the State of Maryland United States of America claiming Baltimore City as my Home but for many years past sojourning in the City of Rome Italy being now on a visit to my native City of Baltimore and being of sound and disposing mind, memory and understanding to make and publish this my last Will and Testament in manner and form following that is to say:

First and principally I commit my Soul to Almighty God, and do hereby order and direct that my Executors hereinafter named, shall so soon after my death as it may be practicable to do so, have my body removed to my Native City of Baltimore, there to be interred in Green Mount Cemetery; and that they shall erect such Monument or Memorial at the Grave as in their discretion shall be deemed most suitable and appropriate, and after the cost of a Lot in Green Mount Cemetery, all funeral expenses, all expense of said removal, and of said Memorial, and all my debts are paid I devise and bequeath as follows,

Second, I give and bequeath to each one of my Five Brothers, David Rinehart, Daniel Rinehart, Evan T. Rinehart, Ephraim Franklin Rinehart, and Israel Clay Rinehart the sum of Two Thousand Dollars and in the event of either of my brothers herein named dying before I do, or before the said sum of Two Thousand Dollars shall have been paid to him then I order and direct that the said sum shall be divided equally among the lawful Heirs of the Brothers so dying.

Third, Being desirous of aiding in the promotion of a more highly cultivated taste for art among the people of my native state and of assisting young men in the Study of the Art of Sculpture, who may desire to make it a Profession, but having at the present time no definite plan in view for the accomplishment of these objects, I give, devise and bequeath all the rest and residue of my Estate real, personal and mixed and wheresoever situated unto my Two personal friends William T. Walters and Benj. F. Newcomer of the City of Baltimore or the Survivor of them or the Heirs, Executors, or Administrators of such Survivor in Trust and Confidence, with the injunction that the whole of said residue of my Estate or the proceeds thereof shall be devoted and appropriated by them according to their best judgment and discretion to the promotion of the objects and purposes named above. And if in the opinion of my said Trustees this can be best accomplished by any concert of action with the Trustees of the Peabody Institute, or by the establishment of a Professorship in connection with the Gallery of Art which at some future time is to be provided for by that

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Corporation, or by the investment of any portion of the funds so held by them in Trust and aiding from the income derived from such investments, deserving young men who are desirous of pursuing their Studies abroad but are without the means of doing so, they my said Trustees are at liberty to adopt any or all or none of these methods or to transfer the Trust or the Estate so held by them in Trust to any Corporation which in their judgment would best serve the purposes indicated.

I also give to my Trustees herein named the option of having brought from my Studio or other place of Storage in Rome any or all Casts or Models of which I may be possessed and of presenting the same to any Institute in Maryland in which they can be made useful for instruction, or in the event of their not being deemed useful for this purpose I order and direct the Said Models and Casts to be destroyed.

Fourth, I will and direct and hereby confer upon my said Trustees herein named full power and authority to sell any or all my property real or personal, without the necessity of any decree of any Court, for any of the purposes under this Will or for the purpose of changing any investments which are now or may hereafter be made, and full power to convey by deed or otherwise, and reinvest and the same to sell and assign and convey as often [as] they may deem necessary without any obligation of the purchasers to be responsible for the purchase money.

And Lastly I do hereby constitute and appoint my Two personal friends William T. Walters and Benjamin F. Newcomer to be the Executors of this my Last Will and Testament revoking and annulling all former wills by me heretofore made, ratifying and confirming this and none other to be Last Will and Testament.

In Testimony whereof I have hereunto set my hand and affixed my seal this seventeenth day of March in the year of Our Lord One Thousand Eight Hundred and Seventy Three.

W. H. RINEHART (Seal)

JOHN W. MCCOY.
W. E. BRODERICK.
P. J. MCKENNA.

Appendix F

NOTES FROM BALTIMORE DIRECTORIES

The *Baltimore Directory* for 1845, John Murphy, Baltimore, 1845:

- p. 15 "Baughman and Bevan, stone-cutters, s.e. corner Franklin and Park Sts." (Now Park Avenue.)
"——F., of firm, H. 293 N. Howard St."
p. 17 "Bevan, Horatio, firm of Baughman and Bevan, 291 N. Howard St."

Matchett's *Baltimore Director* for 1847-8, Baltimore, 1847:

- p. 29 "Baughman F. stone cutter, 293 N. Howard Street."
p. 35 "Bevan T. H. stone cutter, 291 N. Howard Street."

Matchett's *Baltimore Director* for 1849-50, Baltimore, 1849:

- p. 31 "Baughman F. M. and H. F. marble cutters, 1 N. Howard St. dw. 150 Madison St."
p. 38 "Bevan Charles F. firm Bevan and Sons, dw. 121 Garden St." (Now Linden Avenue.)
"Bevan and Sons, marble works, Mt. Vernon Place."
"Bevan T. Horatio, firm B. and Sons, dw. 145 Biddle St."
p. 407 "Walters Williams T. firm W. & Harvey, dw. 27 S. High."

Matchett's *Baltimore Director* for 1851, Baltimore, 1851:

- p. 26 "Baughman Francis M. & H. F. B. marble cutters, 223 Howard, d.w. 227 Madison Ave."
"Baughman Henry F. firm F. M. & H. F. B., 227 Madison Ave."
"Charles F. Bevan, firm B. & Sons, 291 N. Howard."
"Bevan & Son, marble workers, se. corner Charles and Monument."
p. 276 "Walters, Wm. T. firm W. & Harvey, dw. 27 S. High."

Matchett's *Baltimore Director* for 1853-4, Baltimore, 1853:

- p. 27 "Baughman Francis M. & H. F. B. marble cutters, 223 Howard and 1 E. Water, d.w. 235 Madison."
"Baughman Henry F. firm F. M. & F. F. B., 237 Madison."
p. 33 "Bevan Charles F. firm B. & Sons, 291 N. Howard."
"Bevan & Sons, marble workers, s.e. cor. Charles and Monument."
"Bevan Wm. F. firm B. & Sons, Biddle near Garden."
"Bevan Wm. J. stone cutter, 7 Hamilton."
p. 311 "Walters William T. and Co., importers and dealers in liquors, 68 Exchange place, d.w. W. T. W. 276 N. Howard."

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Matchett's *Baltimore Director* for 1855-56, Baltimore, 1855:

- p. 39 "Baughman Francis M. & H. F., marble cutters, 209 N. Howard, N. F. B. 253 W. Madison."
"Baughman Henry F. (F. M. & H. F. B.) h. 254 Madison."
p. 45 "Bevan Chas. F. (B & Sons) 285 N. Howard."
"Bevan & Sons, marble workers, s.e. cor. Charles and Monument."
"Bevan Thos. H. (B & Sons) h 147 Biddle."
p. 353 "Walters Wm. T. & Co. . . . h. W. T. W. 206 N. Howard."

Woods' *Baltimore Directory* for 1856-57, Baltimore, 1856:

- p. 274 "Walters Wm. T. & Co. . . . dw W. T. W. 266 N. Howard . . ."

Woods' *Baltimore Directory* for 1858-59, Baltimore, 1858:

- p. 335 "Rhinehart W. H. sculptor 10½ Carroll hall."
p. 480 (under Artists) "Rhinehart W. H. 10½ Carroll hall." (s.e. corner Baltimore and Calvert Streets. Other artists in the same building were: John R. Johnston at 5 [upstairs] and A. J. Miller at 3.)
p. 406 "Walters Wm. T. & Co. . . . dw, W. T. W. 65 Mt. Vernon Place."

Woods' *Baltimore Directory* for 1865-66 and 1867-67 and 1872:

(Rhinehart not listed, although in America.)

Woods' *Baltimore Directory* for 1873:

- p. 492 "Rhinehart Wm. H. sculptor, sw cor Charles and Lexington."
p. 769 (under Artists) "Rhinehart Wm. H. sw cor Charles and Lexington."
(Other artists in the same building were: Arthur Quarterley and J. H. Way.)

Rinehart Works, classified by dates

- 1850 ANDREW JACKSON
WILSON MONUMENT
- 1853 FAITH
HAHNEMANN
- 1856 DAY, NIGHT, WINTER, SPRING
- 1857 FOUNTAIN FIGURE
WOMAN OF SAMARIA
ROBERT GARRETT
- 1858 ENTERING THE BATH
ST. ANNE'S CHURCH, ANNAPOLIS, MARYLAND, SCULPTURE AT
HERO
- 1859 FITZGERALD FIGURES
SISSON MONUMENT
- about 1860 INDIAN GIRL
LEANDER
- 1861 THETIS
- 1863 PENSEROSO
TYSON
- 1865 WALTERS MONUMENT
- 1866 BRONZE DOORS, CAPITOL, WASHINGTON
- 1867 W. T. WALTERS
- 1869 NEWCOMER
- 1870 ANTIGONE
W. P. WILSTACH
THOMAS WINANS
- 1872 CLYTIE
TANEY

RINEHART WORKS, BY DATES

1873 BOY WITH BIRD'S NEST (Buckler)

1874 ENDYMION

LATONA AND HER CHILDREN

DANCING NYMPH

JOHN W. GARRETT

BOY WITH ARROW (Johnston)

R. K. MYGATT

PAINE MONUMENT

Unfinished SMITH MONUMENT

(Approximate dates for many additional portrait busts may be found by reference to names of subjects in the Index.)

Rinehart Works, classified by location

(Excepting those in private possession.)

ANNAPOLIS, MARYLAND

Taney Monument

St. Anne's Church, sculpture at

BALTIMORE

COURT-HOUSE

S. T. Wallis, bronze replica

GREENMOUNT CEMETERY

Endymion, bronze replica

Smith Monument, completed by Volck

Sisson Monument

Walters Monument

Wilson Monument

LOUDON PARK CEMETERY

Fitzgerald Monument

MARYLAND ACADEMY OF SCIENCE

Rose (model)

Mantelpieces

MARYLAND HISTORICAL SOCIETY

Morris bust

MARYLAND INSTITUTE

Winter, Spring (loan)

Sleeping Children, replica

PEABODY INSTITUTE

Antigone, marble replica

Clytie

Clytie, cast

Day, Night

Endymion, cast

Entering the Bath, cast

Hero (2)

Hero, cast

Latona and Her Children, cast

RINEHART WORKS, BY LOCATION

Woman of Samaria, cast
Mrs. George Brown, cast
George I. Fiske, cast
Hahnemann, cast
Mrs. E. C. Hall, cast
Mrs. M. J. Hall, cast
David B. Jewett, cast
Bishop Lyman, cast
Hon. J. M. Mason, cast
Robert V. McKim, cast
Mary Snader Rinehart, cast
T. A. Scott, cast
Mrs. T. A. Scott, cast
S. T. Wallis, cast
S. T. Wallis, marble replica
Henry White, cast
Dr. Henry Whitridge, cast
Boy with Bird's Nest (Buckler), cast
Boy with Arrow (Johnston), cast
A. R. Shipley
Self-portrait, cast
Fitzgerald urns, cast
Sleeping Children, cast

WALTERS ART GALLERY

Woman of Samaria
Mary Snader Rinehart
W. T. Walters
W. T. Walters, bronze enlargement
Mrs. W. T. Walters
Housekeeper

WASHINGTON PLACE

Taney Monument, bronze replica

NEW YORK CITY

METROPOLITAN MUSEUM OF ART

Antigone
Clytie, marble replica
Latona and Her Children

RINEHART WORKS, BY LOCATION

PHILADELPHIA

MEMORIAL HALL

W. P. Wilstach

PENNSYLVANIA ACADEMY OF FINE ARTS

Hero, replica

TROY, NEW YORK

OAKWOOD CEMETERY

Paine Monument

WASHINGTON

CORCORAN GALLERY OF ART

Clytie, cast

Endymion, marble replica

Faith (photo)

Penseroso

Thetis (photo)

Woman of Samaria, marble replica

Sleeping Children, replica

LOUISE HOME

W. W. Corcoran

NATIONAL GALLERY OF ART

Henry E. Johnston

Mrs. Henry E. Johnston

Boy with Arrow (Johnston)

UNITED STATES CAPITOL

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